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ABSTRACT

The guide outlines 68 arts activities ideas designed to enhance career and life skills of moderately and severely handicapped students. Arts activities are organized according to three units: social development, daily living, and vocational preparation. Each of the activities within the units are described in terms of instructional goal, related student objectives, description of preparation, explanation of procedures, assessment, adaptations, and additions. Activities are also categorized by art form (visual art, dance/movement, drama, and music). Appended material includes lists of additional resources (films/media, publications, and organizations) in the art forms. (CL)

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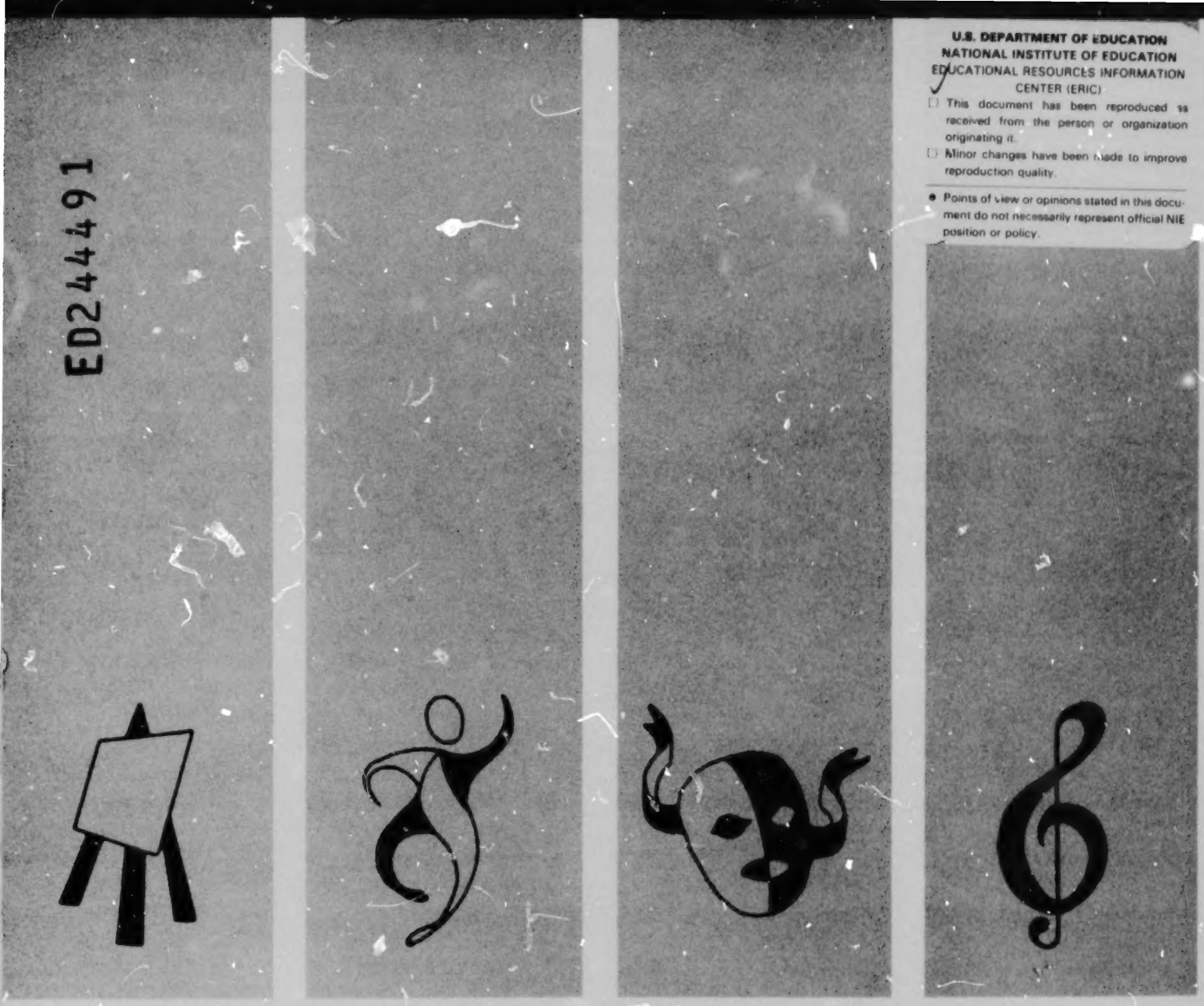
Arts for Living

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Arts for Living

a guide for developing career and life skills through the arts

[Final Report]

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TABLE OF CONTENTS

Acknowledgments. iii
Forward. v
Introduction vii

TEACHER'S GUIDE

Organization by Unit G-1
Organization by Instructional Goals and Related Objectives . . G-2
Organization by Art Form G-2
Activity Format. G-4
Directions for Implementing Arts Activities. G-6
Questions and Answers. G-7
Additional Hints G-9
Developing New Arts Activities G-10
Career and Life Goals and Objectives G-12
Index to Arts Activities G-16

APPENDIXES

Appendix A: Additional Resources. A-1
Appendix B: Materials and Resources B-1
Appendix C: Adaptive Techniques C-1
Appendix D: Warm-Up Activities. D-1

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On behalf of The National Committee, Arts for the Handicapped, I wish to express my sincere appreciation to the many talented educators at the project's pilot sites who have contributed to the development of these materials.

- E. Daniels

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FORWARD

While educators have long recognized the power of the arts to enliven and enrich any learning experience, only recently has the unique contribution the arts can make to the special learner been explored. That exploration has strengthened the belief that the arts provide unique and powerful vehicles for enhancing learning for handicapped students. Each art form can provide the handicapped learner with a unique language with which to perceive the world, to record ideas, to focus feelings, to communicate with others and to develop independence.

All of the activities in this guide are intended to demonstrate how the arts -- dance, music, drama and visual arts -- may be used to enhance the teaching of basic career and life skills to handicapped youth. They were developed for students with moderate and severe learning handicaps. However, those who have participated in their development have felt the activities would enhance the learning experiences of other students. All of the educators who assisted in developing the activities demonstrated a special affinity for the creative arts in the teaching process. Yet, the activities have been designed to require no special training in the arts. Each activity was created to address a specific skill. But, with creativity, the art strategies utilized may be successfully adapted to other areas of learning.

It is hoped the guide will be a source of pleasure and enrichment for those who use it. For while it is true that the arts cannot give a blind child sight, a retarded child clear comprehension or a physically handicapped child free mobility, they can provide an exciting, stimulating and pleasurable way to learn about the world.

Eileen Daniels
Project Director

INTRODUCTION

History

The materials presented in this guide were developed through NCAH's Career and Life Skills Project, a three-year research effort funded in 1979 by the Office of Special Education. The purpose of the project has been to demonstrate, through research, that a Specialized Instructional Program in the Arts can be successfully utilized to enhance the career and life skills of moderately and severely handicapped youth. During its first two years, the grant allowed NCAH to bring together artists and special educators from four pilot sites across the country to share ideas and to develop strategies for infusing the arts into the educational programs of moderately and severely handicapped youth. The specific focus of these efforts was to develop a collection of arts activities which would assist educators in increasing the basic career and life skills of moderately and severely handicapped youth. During the third and final project year, these activities were field tested at six pilot sites across the country. This guide, with its 68 arts activities, represents a culmination of those efforts.

Identification of Goals and Objectives

It is said that the longest journey begins with the first step. For the Career and Life Skills Project, the first step in developing the Arts for Living Guide was to identify the career and life goals and objectives upon which art activities would be based. To this end, a series of workshops attended by special educators, administrators and individuals involved with the vocational training and placement of moderately and severely handicapped youth was held at each project site. The purpose of the workshops was to

identify those skills which, if developed, would insure the handicapped learner's passage into society at the greatest level of independent functioning possible.

The result of those meetings was the identification of a comprehensive, if not exhaustive, list of 143 skills covering three areas -- Personal Social Skills, Daily Living and Occupational Preparation. The skills identified were as diverse as maintaining a balanced checkbook to developing a positive self-image to performing daily hygiene activities.

Having identified a comprehensive set of goals and objectives for moderately and severely handicapped students, the next step was to refine the list so that it included those skills which were not only important to the handicapped student's independent functioning, but were appropriate for an arts based teaching strategy. This refinement was accomplished by surveying educators participating in the project, with a questionnaire which examined each of the identified skills against two criteria: (a) its importance as an educational aim and (b) its appropriateness for an arts-based teaching strategy. The twelve goals and fifty-six objectives currently included in the guide reflect the results of that survey.

Development of Arts Activities

Since the goal of the project was to develop an instructional program to be utilized by special educators, the educators themselves, rather than artists, were given the more prominent role in the development process. The role artists played was that of providing technical assistance to teachers by defining, explaining and demonstrating techniques which teachers might apply to their work with students. Accordingly, a series of workshops in each of the arts areas -- visual art, dance/movement, drama and music -- was held at all project sites. At each workshop, artists spent a day working with teachers and

students explaining and demonstrating the application of their art form to the education of moderately and severely handicapped youth. Following the in-service training, teachers spent an additional day discussing the art techniques presented and developing the specific activities now included in the guide.

This brief description of the process in no way captures the angst which accompanied the development of activities. The task of capturing artists' creative and exhuberant approaches in a form consonant with current pedagogical demands for task analysis, evaluation and instructional objectives was never easy, even after practice. It was a task to which all involved devoted many hours of labor. It required diligence, creativity and most of all perseverance. These efforts will be amply rewarded, however, if those who now use this guide find that the activities enrich their teaching and enhance the learning experiences of their students.

TEACHER'S GUIDE

This guide to arts activities has been designed as a resource for teaching basic career and life skills to handicapped youth. The activities may be helpful in motivating student interest; in reinforcing developing skills or in initiating learning in areas not easily addressed by standard teaching strategies. While the guide was developed to meet the special needs of moderately and severely handicapped students, it has been used successfully with many other special students. Each activity includes an adaptation section suggesting ways to modify the activity to a range of student needs. You may find it helpful to develop and record your own adaptations in this action.

Use the 68 activities which comprise the Arts for Living guide in a manner which best aids your teaching. Since it is not a curriculum you need not start on page one and do each activity sequentially. In fact, the Arts for Living guide has been designed to encourage flexible utilization. Use the activities to develop particular skills, to teach a unit of skills or to develop your students' awareness of a particular art medium.

The organization, format and content of the guide are explained in the following sections.

Organization by Unit

Three curriculum areas or units are addressed by the guide:

Social Development (1.0)

Daily Living (2.0)

Vocational Preparation (3.0)

The arts activities related to each unit are found in separate sections of the guide. The sections are designated by printed tabs bearing the names of the

unit. The unit title is also printed at the top of each arts activity worksheet.

Organization by Instructional Goals and Related Objectives

Each activity has been developed to meet a general instructional goal and a related student objective. These appear in the upper left hand corner of the activity worksheet's fist page, as picture below:

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.1 Student responds to his/her own name.

The instructional goal is identified by a two-digit number and the related student objective by a three-digit number. The first digit of each numver indicates the unit to which the activity belongs; while the second number corresponds to the instructional goal. For example, all activities with goals and objectives in the 1.0 series relate to the unit on Social Development; activities in the 2.0 series relate to Daily Living and activities in the 3.0 series belong to the Vocational Preparation Unit. A complete list of goals and objectives appears on page G-12 of this section. All the goals and objectives on the list were identified by educators as important for student learning and appropriate for an arts-infused instructional stragegy.

Organization by Art Form

The art form in which each activity is presented is indicated by a symbol or logo appearing on the right side of the first page, next to the title. The

logos are:

Visual Art

Dance/Movement

Drama

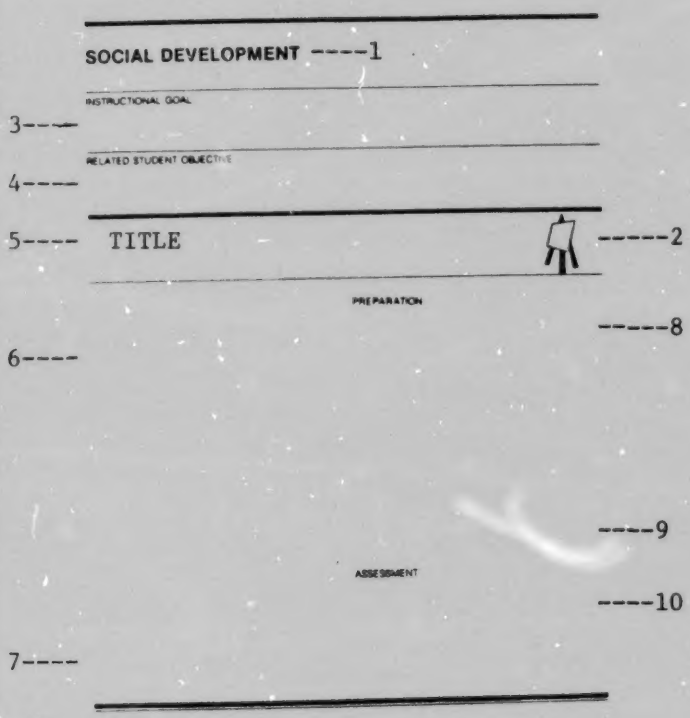
Music

A cross-reference of activities by objective, title, art form and page number can be found on page G-16 of this section.

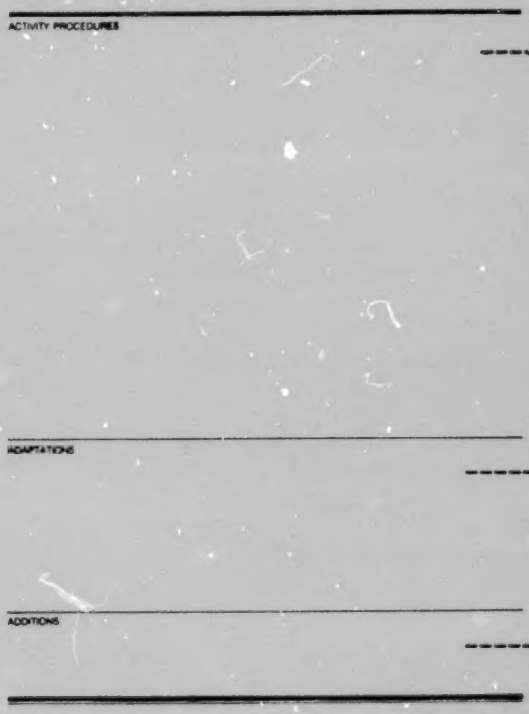
Activity Format

All arts activities are presented in the format pictured below:

Page 1



Page 2



A brief description of each component of the format follows:

Page 1

1.	Unit Title	The title of each curriculum area for which goals, related objectives and arts activities have been developed.
2.	Art Form Symbol	Indicates the art modality -- visual arts, dance/movement, drama, music -- in which activity is presented.
3.	Instructional Goal	A general instructional goal, written from the teacher's perspective, for which specific objectives and related arts activities have been developed.

4. Related Student Objective	A specific student behavioral objective related to instructional goal and addressed by arts activity.
5. Title	The name of the activity.
6. Illustration	An illustration depicting a process or product related to the activity
7. Student Experience	A capsule description of the arts activity
8. Preparation	Estimated time needed to implement the activity, and descriptions of the materials needed to carry out the activity.
9. Special Comments	An optional feature which may highlight some aspect of the activity or provide special cues to the teacher.
10. Assessment	Suggestions for informal evaluation procedures which may assist teacher in determining students' mastery of the related objective.
11. Suggested Activity Procedures	A step-by-step guide to implementing the arts activity.
12. Adaptations	Suggestions for adapting the activity for specific handicapping conditions.
13. Additions	Other related activities you may wish to do with your students.

Appendixes

A series of appendixes found in the final tabulated section of the guide provide additional resources to assist you in implementing your arts program. A list of arts resources, techniques for adapting procedures to the special needs of your students, warm-up activities and bibliographic references are included in this section.

Directions for Implementing Arts Activities

How should you use the activities in this guide? Should you start at the beginning? Do one lesson a day? Use drama, music or visual art lessons in a particular sequence? There are no fixed answers to these questions. The exact manner of implementation will vary from school to school and from teacher to teacher. No one way is "correct;" each teacher will approach these materials in unique and equally "correct" ways.

While activities in the guide may be used in a variety of ways to compliment your ongoing program in career and life skills development, some standard practices should be observed. They are briefly described below.

1. Arts activities should be infused into or used in conjunction with your ongoing program of instruction in career and life skills. They are meant to supplement, not supplant your educational program.

2. The arts activities in this guide may be adapted and modified to meet your students' special education needs. Many activities already include suggested adaptations for students with special needs.

3. Arts activity lessons range from 15 minutes to three hours in length. You may arrange the scheduling of activities in a manner best suited to your needs.

4. Remember, the emphasis of this program in the arts is on process, not product. It is not important that your students create outstanding works of art as a result of their experience with the activities. Far more important is that they learn to experiment and to explore through the arts. In this way, the arts may serve as a catalyst -- to encourage self-expression and to open the doors of learning.

Questions and Answers

You will probably have some questions about the use of the guide. The following questions are ones most frequently asked by teachers.

- How should I use arts activities to teach instructional goals and objectives?

The arts activities you will be using have been developed to assist you in teaching specific instructional goals and related objectives in the area of career and life skills. They are not intended to be the sole strategy for teaching a skill. Rather, they suggest alternative ways to introduce, reinforce or practice these skills with your students.

- Should units and their goals be taught in a prescribed manner?

The units and goals addressed by these materials need not be taught in a prescribed sequence. Your own instructional goals for the year as well as your students' individual educational plans should be the determining factors in your choice of sequence. You may wish to treat each of the three curriculum areas as separate instructional units or as interrelated components of your total educational program. In either case, it is important that you integrate arts activities into your ongoing program of instruction.

- Is it necessary to teach the specific student goals of each unit in the order appearing in the guidebook?

No. The specific student objectives designated under each instructional goal are sequential rather than hierarchical in nature. Consequently, the order in which they are taught may be treated with flexibility. A general rule of thumb, however, is to start with simpler objectives before undertaking more complex or advanced ones. Your students' individual needs should be the most important factor in determining the order in which lessons are presented.

- Must I always use arts, music, dance and drama exercises in the same order?

This level of organization is neither necessary nor desirable. Feel free to choose lessons in whatever order suits the interests and needs of you and your students.

- Must I teach an arts lesson daily?

Though you may choose to implement arts activities on a daily basis, it is not essential. The most important consideration is that you provide your students opportunities for spaced practice with arts lessons. Everyday or alternate day lessons may be equally effective strategies for meeting this requirement. What should be avoided is massed practice, filling one day a week or one week a month with arts activities.

- Is it important to designate a specific time each day for arts activities?

Although your students' schedule may permit this type of organization, it is not essential. In fact, since arts lessons vary in tempo, complexity and implementation time, it may be desirable to plan flexible rather than fixed time slots for lessons. Take advantage of the freedom to choose a lesson time which meets the needs and moods of your students and yourself.

- Are there any "musts" associated with implementing and field-testing these materials?

Yes, there are a few:

DO integrate arts lessons into your overall program of instruction in career and life skills.

Do provide students with opportunities for spaced practice with arts activities.

Do experiment, explore and enjoy!

Additional Hints

A program affiliate of NCAH, the Georgia Retardation Center, developed these suggestions for their teachers involved in a curriculum development effort. We hope you find them helpful.

1. Be sure the student can comfortably handle the intellectual content of the activity. However, do not hesitate to give incentives to reach out and grasp new concepts. Gear the activities so that students experience success -- not frustration.
2. Make every effort to involve all students in the activities, either as part of a small group or on a one-to-one basis with the teacher.
3. Expect students to perform. Too much assistance from the teacher may diminish incentive. Without forcing participation, encourage self-help and initiative in the student.
4. Be aware of developing communication skills. These may be indicated by verbalizations, movements or simply facial expressions. Learn to interpret and respond to them.
5. Whenever possible, assemble all materials you will need for the planned activities before you begin to teach. Contact time with the students is limited, so preparation time should not detract from actual classroom sessions.
6. Ending a class session can be just as important as beginning one. If materials need to be put away, let the students help. Praise them for their efforts individually and encourage them to look forward to the next arts activity.
7. Make every effort to recognize students' progress before their peers and others by providing opportunities for display and performance. The display of a painting, the performance of a dance learned, or the singing of a song are very valuable reinforcing and affirming events for the students.
8. Be creative. The most rewarding activities for you and the students may be those which you improvise or develop with specific students in mind.

Developing New Arts Activities

It may be that you wish to develop new arts activities, either for career and life objectives not included in this guide or for still other areas of instruction. If so, the steps below are essentially those used to develop these guide materials and may be helpful to you as you undertake this process.

Planning

1. Select special education teachers and individuals who may serve as arts resource persons to participate in developing new activities.
2. Identify insturctional areas, goals and objectives for which activities are to be developed.

Implementation

3. Through group process, generate several potential arts strategies for teaching specific goals and objectives. Record all suggestions.
4. Discuss all strategies generated and determine which seem most appropriate.
5. Divide into teams of two or three and as a group design an arts activity approach. Develop adaptations which will make the basic activity appropriate to students with special needs. Feel free to use the format in the guide if it suits your needs.

Evaluation

6. Read the completed arts activity to the group for review and critique. In your critique, you may wish to consider the following questions:
   - Does the activity clearly relate to the instructional objective?
   - Are instructional procedures sequential, comprehensive and concise?
   - Are materials and approaches age appropriate?

- Is instructional methodology appropriate to students ability level?
- Are any special adaptations needed?

7. Develop an informal assessment technique which will help you determine whether the activity has helped students master the objective.
8. Discuss all suggestions and incorporate the into the activity as appropriate.
9. "Field-test" the activity informally with your students. Make modifications as needed.
10. Congratulations! You have just created a new arts activity!

1.0 Social Development

Instructional Goal		Related Student Objective	
1.1	To assist student in developing an awareness of self.	1.1.1	Student responds to his or her own name.
		1.1.2	Student identifies his/her own unique characteristics.
		1.1.3	Student identifies him/herself as part of a family and home environment.
		1.1.4	Student names school personnel and other students and identifies their relationship to him/her.
		1.1.5	Student identifies his/her personal belongings and space.
		1.1.6	Student differentiates between personal and public property.
		1.1.7	Student demonstrates awareness of his/her own body image.
1.2	To assist student in developing interpersonal skills.	1.2.1	Student observes appropriate time and place for engaging in social interactions with familiar people.
		1.2.2	Student attends and responds to social interactions initiated by familiar people.
		1.2.3	Student appropriately initiates social interactions with familiar people.
		1.2.4	Student sustains social interactions with familiar people.
		1.2.5	Student effectively handles everyday social interactions with unfamiliar people.

1.0 Social Development (continued)

Instructional Goal	
1.3 To assist student in developing socially responsive behavior.	1.3.1 Student engages in independent social activities at appropriate times.
	1.3.2 Student participates with others in activities requiring mutual cooperation.
	1.3.3 Student attends and responds appropriately to directions offered by others.
	1.3.4 Student recognizes feelings displayed by others.
	1.3.5 Student responds appropriately to feelings displayed by others.
1.4 To assist student in developing problem solving skills.	1.4.1 Student recognizes a variety of problem situations in his/her environment.
	1.4.2 Student initiates activities to resolve problems which can be handled independently.
	1.4.3 Student identifies problems which required assistance in resolving.
	1.4.4 Student identifies and utilizes individuals who can assist in solving problems.
	1.4.5 Student works cooperatively with others to resolve problems.
1.5 To assist student in developing greater knowledge and control of his/her body.	1.5.1 Student names and indicates functions of body parts.
	1.5.2 Student explores expressive body movement.
	1.5.3 Student recognizes and uses body language and gesture as a means of communication.
	1.5.4 Student demonstrates control of body in a variety of activities involving movement.
	1.5.5 Student demonstrates appropriate posture and carriage in a variety of commonly occurring situations.

2.0 Daily Living

Instructional Goal	Related Student Objective
2.1 To assist student in learning to function as a consumer.	2.1.1 Student identifies various denominations of money.
	2.1.2 Student correctly places orders in restaurants and other establishments where services are provided.
2.2 To assist student in learning to care for personal needs.	2.2.1 Student identifies items and daily activities associated with maintaining personal hygiene.
	2.2.2 Student carries out daily activities for maintaining personal hygiene.
	2.2.3 Student engages in a regular program of physical exercise.
	2.2.4 Student identifies the elements of a balanced diet.
	2.2.5 Student selects foods which make up a balanced diet.
	2.2.6 Student independently cares for clothing and other personal possessions.
	2.2.7 Student selects articles of clothing suitable for occasion and weather.
2.3 To assist student in accessing community resources.	2.3.1 Student identifies appropriate public restrooms.
	2.3.2 Student identifies various modes of transportation available within the community.
	2.3.3 Student observes safety rules and regulations for utilization of public transportation.
	2.3.4 Student demonstrates appropriate use of telephone in a variety of situations.
	2.3.5 Student seeks assistance from appropriate others in emergency situations.
	2.3.6 Student demonstrates knowledge of functional signs.

2.0 Daily Living (continued)

Instructional Goal	Related Student Objective
2.4 To assist student in making use of leisure-time.	2.4.1 Student identifies a variety of leisure-time activities.
	2.4.2 Student identifies appropriate times available for leisure-time activities.
	2.4.3 Student plans leisure-time activity schedule.
	2.4.4 Student engages in independent leisure-time activities.
	2.4.5 Student participates in recreational activities with others.

3.0 Vocational Preparation

Instructional Goal	Related Student Objective
3.1 To assist student in becoming aware of him/herself as worker.	3.1.1 Student identifies his/her own work responsibilities.
	3.1.2 Student identifies work responsibilities of familiar people.
	3.1.3 Student identifies a variety of occupational choices.
3.2 To assist student in developing appropriate work habits.	3.2.1 Student meets requirements of assigned tasks with minimal supervision.
	3.2.2 Student responds appropriately to work-related direction and guidance.
	3.2.3 Student cooperates with others to complete an assigned task.
	3.2.4 Student completes work tasks within a reasonable timeframe.
3.3 To assist student in developing appropriate job seeking skills.	3.3.1 Student identifies procedures for applying for jobs.
	3.3.2 Student demonstrates understanding of appropriate job interviewing techniques.

INDEX TO ARTS ACTIVITIES

Visual Arts (Ar) Dance (Da) Drama (Dr) Music (Mu)

Objective #	Title	Art Form	Page #
1.1.1	In Name Only	Ar	1
1.1.1	Name Dance	Da	3
1.1.2	Lights, Camera, Action	Dr	5
1.1.2	Facts in Folk	Mu	7
1.1.3	Family Tree	Ar	9
1.1.3	We Are Family	Dr	11
1.1.4	Spotlight	Ar	13
1.1.4	Name Game	Da	15
1.1.5	Potato Logo	Ar	17
1.1.7	Bodygram	Ar	19
1.1.7	Touch and Tell	Da	21
1.1.7	Veiled Stranger	Dr	23
1.2.2	Progressive Painting	Ar	25
1.2.2	Mirror, Mirror	Da	27
1.2.2	Quick Draw McGraw	Dr	29
1.2.3	Picture Perfect	Dr	31
1.2.4	Murals	Ar	33
1.2.4	Hoe Down	Da	35
1.2.5	Masked Stranger	Ar	37
1.2.5	Comings and Goings	Dr	39
1.3.2	Trash Can Beautiful	Ar	41
1.3.2	Bend, Stretch, Twist	Da	43
1.3.3	Listening Lines	Ar	45
1.3.3	Chance Dance	Da	47
1.3.3	Extended Simon Says	Dr	49
1.3.3	Psychedelic Sign	Mu	51
1.3.4	Feelings	Da	53
1.3.5	Mood Moves	Da	55
1.3.5	Blues Swap	Mu	57
1.4.2	Flim Flam	Ar	59
1.4.2	Rag Doll	Da	61

Objective #	Title	Art Form	Page #
1.4.3	Takes More Than Me	Dr	63
1.4.5	Chalk Board Abstract	Ar	65
1.5.1	Hokey Pokey	Da	67
1.5.2	Explore Yourself	Da	69
1.5.2	Mirrors	Dr	71
1.5.2	Feel the Beat	Mu	73
1.5.3	Projection Connection	Dr	75
1.5.4	Body Silhouettes	Ar	77
1.4.5	Images	Da	79
1.5.4	Disco Beat	Mu	81
1.5.5	Shadow Dancing	Da	83
2.1.1	Picture Perfect	Ar	85
2.1.1	The Price Is Right	Dr	87
2.1.1	Juke Box Jam	Mu	89
2.1.2	What's On The Menu	Dr	91
2.2.3	Body In Motion	Da	93
2.2.4	You Are What You Eat	Ar	95
2.2.5	Grocery Basket Upset	Dr	97
2.2.6	Jingle Rags	Mu	99
2.2.7	Costume Crazy	Dr	101
2.3.2	Moving Pictures	Ar	103
2.3.4	Number Please	Dr	105
2.3.5	S.O.S.	Dr	107
2.4.4	Clay It Again, Sam	Ar	109
2.4.5	Box Body	Ar	111
3.1.1	A Tiny Little Gear	Da	113
3.1.2	What's My Mime?	Dr	115
3.1.3	Career's Collage	Ar	117
3.1.3	Positions Posted	Dr	119
3.2.1	Work Sketches	Ar	121
3.2.1	Impulses	Mu	123
3.2.2	Human Machine	Da	125

Objective #	Title	Art Form	Page #
3.2.2	Hand Jive	Mu	127
3.2.3	Assembly Line Mosaic	Ar	129
3.2.3	Contact Improv	Da	131
3.2.4	Moving Sculptures	Da	133
3.2.4	Straw Oboe	Mu	135

SOCIAL DEVELOPMENT

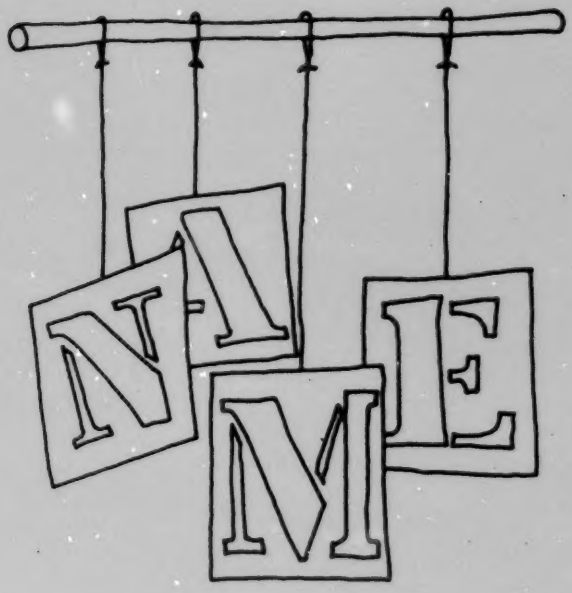
INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.1 Student responds to his/her own name.

IN NAME ONLY



Students create a straight-line mobile to identify the letters of their own name.

PREPARATION

Time: 45 minutes

Materials:

Wooden dowel or strong wire
(coat hanger will do)
String
Colored construction paper
Scissors

ASSESSMENT

Following completion of activity, call out a student's name. Observe student's response, and allow him/her to share the finished mobile with the class.

ACTIVITY PROCEDURES

1. Explain the activity to students and show them an example of a finished mobile. Provide several examples.

2. Ask students to print their name on a piece of paper. If a name is rather long, consider using a shortened version such as Liz for Elizabeth. The student's preference should be the determining factor.

3. Direct students to print the letters of their name (3" or larger), block style. If students have difficulty making letters without assistance, provide a dotted outline.

4. Direct students to cut out the letters and tape a short string to the back. Attach letters to a rod, dowel, wire, or coat hanger in their correct sequence using a piece of string.

ADAPTATIONS

Some students may need assistance in block printing their names.

For those students who find this activity too simple, or for those who need additional work on identifying other unique characteristics, add three-dimensional objects reflecting student's likes, interest, and hobbies.

For advanced students use a more complex form than a straight-line mobile.

Some students may want to use cursive writing rather than printing.

ADDITIONS

Write a brief paragraph describing each student's mobile. Stories may be illustrated and added to a class album where each child's name is prominently displayed.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.1 Student responds to his/her own name.

NAME DANCE

Students develop simple body movements to accompany the syllables of their names.

PREPARATION

Time: 15 minutes

Materials:

Drum
Microphone (optional)

Special Comment: This activity is useful as an introduction to dance.

ASSESSMENT

After completing the exercise, go around the circle saying each student's name and asking them to respond with movement.

ACTIVITY PROCEDURES

1. Gather students in a circle.

2. Ask each student in turn to say his or her name and to simultaneously offer a spontaneous movement for each syllable.

3. Accept all movements including student's natural stance or minimal movement. Exaggerate these in order to make them recognizable to others.

4. Repeat the movement when the student responds and ask the rest of the group to imitate it with you.

5. Continue around the circle until all have presented.

6. Expand the experience by adding the last name with accompanying movement.

ADAPTATIONS

For students who find offering a spontaneous movement difficult, try imitating and expanding any minimal body gesture you have perceived, such as a shrug, or foot tapping. Remember any movement is an acceptable starting point.

To include seriously visually impaired students in the activity, you may wish to verbally describe or physically guide students through the movements of others.

For students who are reticient use a microphone to encourage vocalization.

The movement experience may be enhanced with the use of a drum.

ADDITIONS

Ask students to strike a pose, creating a movement statue as they would like to be perceived.

SOCIAL DEVELOPMENT

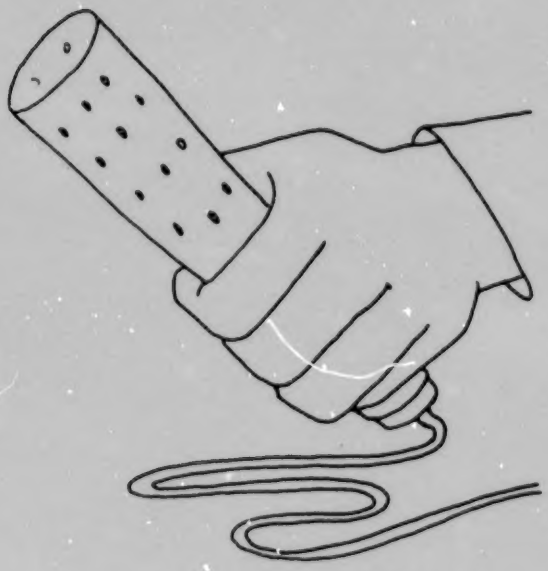
INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.2 Student identifies his/her own characteristics.

LIGHTS, CAMERA, ACTION!



Using a TV interview format, students are interviewed about personal characteristics while peers participate as studio audience.

PREPARATION

Time: 2 hours

Materials:

Microphone (external, if possible)

Audio or video tape recorder

Special Comment:

This activity is dynamic when video-taped and greatly enjoyed by students.

ASSESSMENT

Each student will correctly identify his/her voice and personal data recorded on video or audio tape.

ACTIVITY PROCEDURES

1. Explain that today each student will be a special guest on a TV show and that you will be the interviewer.

2. Prepare a list of questions about students' characteristics and interests. Questions might include: What is your name? What is the color of your hair? How old are you? Where do you go to school? When is your birthday? What is your favorite TV program? Why do you like this TV program?

3. Prepare students for assuming the roles of guest and member of the studio audience.

4. Assign students roles in the studio: a floor director who cues the camera; announcer who introduces the host. Some may wish to play the interviewer, others to operate the recording equipment.

5. Stress importance of speaking loudly and clearly into the microphone; maintaining good posture; and facing the studio audience. Those in the audience should applaud each guest at the end of interview.

6. Rehearse interviews. Provide studio rules and maintain appropriate behavior by establishing TV studio atmosphere. Cue cards may be used for APPLAUSE or ON THE AIR.

7. Tape interviews. Make them brief. Thank each guest, and cue him/her to acknowledge the applause of the studio audience.

8. Replay taped interviews with guests.

ADAPTATIONS

Students who cannot speak or articulate well should be encouraged to respond using an alternative form of communication such as cards or signing, which is interpreted by the interviewer.

For students with little experience or grace in social situations, stress the importance of how they should present themselves appropriately for TV.

For some students, questions probing greater self awareness may be appropriate. Such questions could be: How do you feel..., What would you do if... Encourage students to answer using more than one word responses.

ADDITIONS

A short musical introduction may be used at the beginning of each interview for dramatic effect.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.2 Student identifies his/her own unique characteristics.

FACTS IN FOLK

Students become aware of folk music as a medium for telling personal stories.

PREPARATION

Materials:

Folk song with repeated refrain
Poster board or paper cut into large cards
Magic markers
Guitar

Special Comment:

You may wish to ask a music resource person to assist in teaching students basic guitar chords by color coding the frets.

ASSESSMENT

Students are able to describe their own unique characteristics.

ACTIVITY PROCEDURES

1. Introduce the genre by playing several folk songs for students which tell a story about an individual. For example:

   - John Henry
   - The Irish Rover
   - Davy Crockett

2. Select one song with a simple melody and play it on the guitar while students listen, hum, or sing along.

3. Discuss how we might write a song about ourselves by identifying personal characteristics to embody in song.

4. Ask a student to suggest a characteristic they would like to include in the song.

5. Develop a verse for the student. Ask other students and continue adding verses to the song.

6. Encourage students to sing their own verse as well as the others.

ADAPTATIONS

For students with visual problems, use large printing and/or color cues when writing information on card.

ADDITIONS

Students may wish to develop their own wanted posters. Include a photograph or self-portrait and the basic facts students need to have at their fingertips.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.3 Student identifies him/herself as part of a family and home environment.

FAMILY TREE

Students learn the collage technique to create a family tree out of construction paper and photographs.

PREPARATION

Time: 1 hour

Materials:

Construction paper
Photos of family members
Rubber cement
Scissors
Pencils
Markers
Crayons

Special Comment: Use a small amount of glue so that photos may be easily removed.

ASSESSMENT

Ask students to identify the members of their immediate family stating their names and relationships.

ACTIVITY PROCEDURES

1. Ask students to bring family photos to school. You may want to send home a letter explaining the purpose of the project. If photos are unavailable have students draw pictures of family members.

2. Explain the collage process using examples to illustrate.

3. Direct students to cut or tear a tree from colored construction paper and glue it to a construction paper background. Use a 12 x 18 format size or larger.

4. Assist students in arranging and pasting the family photos to their tree.

5. Ask students to identify family relationships. You may wish to have students share their collages with the class and name their family members.

ADAPTATIONS

For visually impaired students, you may wish to bring in objects that represent family members, such as, a ribbon for mother, a hairpin for sister, a tie for dad, etc. These can be arranged as a collage.

ADDITIONS

Arrange a display of family trees in a prominent place within the school.

Tape record students' describing their family composition.

SOCIAL DEVELOPMENT

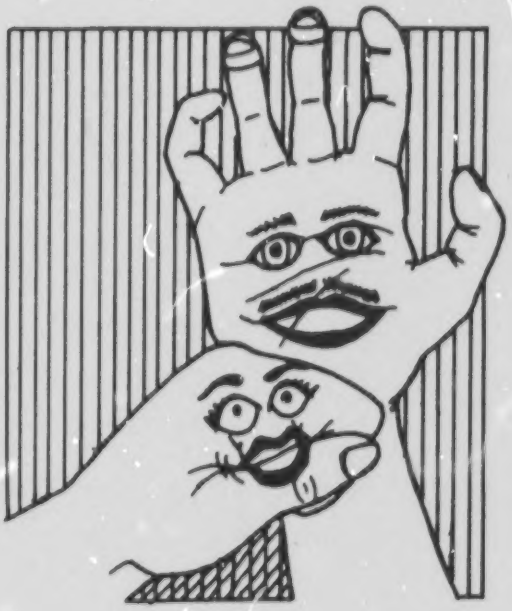
INSTRUCTIONAL GOAL

1.1 To assist student in developing awareness of self.

RELATED STUDENT OBJECTIVE

1.1.3 Student identifies him/herself as part of a family and home environment.

WE ARE FAMILY



PREPARATION

Time: 1 hour

Materials:

Tempera paints with liquid detergent added.

Optional:

Tube socks
Magic markers (water soluable)
Glitter
Yarn
Clothing scraps

ASSESSMENT

Ask students to describe their families.

Students are introduced to puppetry as a vehicle for self-expression.

ACTIVITY PROCEDURES

1. Introduce students to the basic elements of puppetry. Have a variety of puppet types available for experimentation.

2. Demonstrate how a simple puppet can be made with the hand.

3. Explain to students that they will make hand puppets in a theater game about their family.

4. Assist students in drawing basic facial features on their palms using paint or felt markers. Use yarn for hair, cloth for hair, and glitter for jewelry if desired.

5. Select one student that you will help in developing a brief skit about his family. Allow that student to select other students who will portray his family members with their hand puppets.

6. Perform the skit for the rest of the class. Continue to develop new skits until all have had an opportunity to participate.

7. Expand student's knowledge of puppetry by using more sophisticated types of puppets to develop different themes of a student's choice.

ADAPTATIONS

For students who do not wish to paint on their hands, use simple tube socks and magic markers to create puppet faces.

For students with fine motor control problems, stick puppets may be more appropriate since they may be grasped or taped to the hand.

ADDITIONS

Students may decorate their puppets, using materials such as yarn for hair, cloth for clothing and glitter for jewelry.

SOCIAL DEVELOPMENT

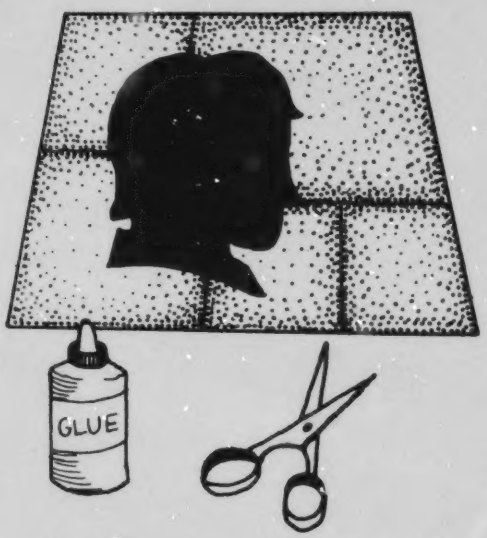
INSTRUCTIONAL GOAL

1.1 To assist student in developing self awareness.

RELATED STUDENT OBJECTIVE

1.1.4 Student names school personnel and other students and identifies their relationship to him/her.

SPOTLIGHT



Students create a figure/ground silhouette of their profile.

PREPARATION

Time: 3 hours

Materials:

Sample silhouettes.
Light source.
Overhead projector.
Dark construction paper - 18" x 24"
White or light colored construction paper to serve as base for silhouettes.
Glue or paste.
Scissors.
Felt markers (black or chalk).

ASSESSMENT

Observe students' ability to identify classmates and other school personnel through their silhouettes.

ACTIVITY PROCEDURES

1. Assist students in identifying other students and school personnel.
2. Make arrangements for sittings.
3. Set up a strong light source that projects against a wall or chalkboard. Supplies should include dark construction paper and felt markers.
4. Place the person whose profile is to be traced between the light source and the wall. Trace carefully around the shadow of the profile on the dark construction paper.
5. Assist students in cutting carefully around the "outline" to create a profile.
6. Select a piece of paper, in a contrasting color, to serve as the background to which the profile is glued.
7. Utilizing the silhouettes, ask students to identify school personnel and other students by name and relationship.

ADAPTATIONS

Students with motoric problems may need assistance with cutting.

ADDITIONS

Find an appropriate place around the school or room to display -- be sure to label each profile with the student's name.

For more advanced students make two identical profiles. Place profiles 'nose-to-nose' for a mirror effect and glue on a contrasting colored background.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.4 Student names school personnel and other students and identifies their relationship to him/her.

NAME GAME

Students learn rhythmic clapping as an aid to name identification.

PREPARATION

Time: 30 minutes

Materials:

None

ASSESSMENT

Ask students to identify school personnel and other students by name and function.

ACTIVITY PROCEDURES

1. Assist students in identifying school staff and classmates by name and function. List on board or chart paper.

2. Demonstrate how to rhythmically clap name and function of one of the individuals: For example:

   Say: Mr. / Schwartz / is / my / teacher /
   Clap: 1+2 / 1 / 1 / 1 / 1 /

3. Practice to reinforce rhythm and name identification.

4. Assist students in creating their own rhythmic patterns for the other individuals.

5. Repeat procedure for any names you wish students to learn.

ADAPTATIONS

ADDITIONS

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.5 Student identifies his/her own personal belongings and space.

POTATO LOGO

Students design personalized logos for printmaking using potatoes. Logos are then used to identify their individual belongings.

PREPARATION

Time: 1½ hours

Materials:

Large potatoes cut in half (or other vegetables).
Blunt utensils for cutting designs (table knives, forks, spoons, etc.).
Pie tins.
Non-toxic tempera paint.
Dark magic markers.
Drawing paper.
Unlined 4" x 6" index cards.
Fabric scraps.

Special Comment:

Sponges, styrofoam, linoleum, cardboard or other printing mediums may be substituted for potatoes.

ASSESSMENT

Observe students' ability to correctly identify their own own possessions.

ACTIVITY PROCEDURES

1. Describe and design a logo to be used as an example. Help students identify logos or symbols which are familiar to them. Commercial products, such as McDonald's Golden Arches, and organizations, such as the Boy Scouts, have logos that are easily recognizable.

2. Encourage students to think of a logo or symbol to represent themselves. It might relate to a physical feature or a personal interest or a design.

3. Provide students opportunity to practice designing their logo on a piece of paper. For students who have difficulty with the logo concept, suggest using their initials as a logo.

4. After some paper practice, assist students in drawing their design on the flat surface of a potato half, or other printing medium. Color design with a dark marker.

5. Using blunt utensils, students should now cut out the potato surface around the design. Plastic picnic knives work well. Provide physical assistance as needed.

6. Set up one or more painting stations supplied with several pie tins of non-toxic tempera paints. Have students dip potatoes in paint for printing.

7. Assist students in printing their own personal belongings with their potato logos. You may wish students to print onto blank index cards of fabric scraps which may then be fastened to belongings.

ADAPTATIONS

Include all students in this activity. Even those students whose logo may only be a simple mark will enjoy and benefit from this activity.

Non-toxic paint is critical because some students may want to eat their logos!

For students who are allergic to potatoes, other vegetables or sponges may be used. Styrofoam, linoleum and cardboard also work well.

ADDITIONS

Have students use their potato logos to make a group wall hanging.

Plan a trip to the local office supply store to order rubber stamps of their logos for future markings.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.7 Student demonstrates awareness of his/her own body image.

BODY GRAM

Students create a "body-gram" through drawing and painting to explore their unique physical features.

PREPARATION

Time: 1½ hours

Materials:
Butcher paper -- appropriate body length sizes.
Paints.
Brushes -- varying sizes.
Markers, crayons.
Scissors.
Glue, paste, other adhesives.
Designated painting stations where floor is covered with newspaper and painting supplies are available.
Fabric scraps, wool, buttons and whatever else students may use to "dress" their images (Optional).

ASSESSMENT

Ask students to identify body characteristics such as hair and eye color, height, weight and body size.

ACTIVITY PROCEDURES

1. Instruct students to lie down on butcher paper which has been placed on the floor. An alternative is to attach paper to a smooth wall and have students stand against the wall.

2. Trace around each student's body using a non-toxic marker. For students who need assistance developing body awareness, explain what you are doing -- "Now I am tracing around your hands, feet, etc."

3. Divide students into groups of three and four. Assign groups to painting stations.

4. Assist students in painting, coloring and decorating individual "body grams." Also, be creative -- use buttons, fabric, yarn, etc. to emphasize texture. Questions such as "what color is your hair, eyes?" may stimulate activity.

5. Display finished "body grams" in classroom, hall or other school setting.

ADAPTATIONS

For visually impaired students, feeling along body contours will be helpful in tracing.

Do involve orthopedically handicapped and wheelchair-bound students in this activity. It is an excellent way to expand their understanding of their bodies and apparatus.

ADDITIONS

Make up a self description from the bodygram.

Some students may enjoy decorating their bodygram as their favorite super hero.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.7 Student demonstrates awareness of his/her own body image.

TOUCH AND TELL

Students engage in simple body movements which reinforce understanding of their bodies.

PREPARATION

Time: 30 minutes

Materials:

10 foot loop of ace bandage or elastic

Open space

Body map (optional)

Special Comment:

This activity is particularly good for beginning instruction.

ASSESSMENT

Ask students to describe their body.

ACTIVITY PROCEDURES

1. Gather students in a circle. Review the names and functions of major body parts.

2. Give the group a stretch loop and assist them in grasping it in front of themselves with both hands. Practice a simple series of movements with the loop.

3. Model and verbally cue students through a series of movements which draw attention to body parts. For example:

   - I touch the top of my head with the loop.
   - I rub my back with the loop.

ADAPTATIONS

ADDITIONS

SOCIAL DEVELOPMENT

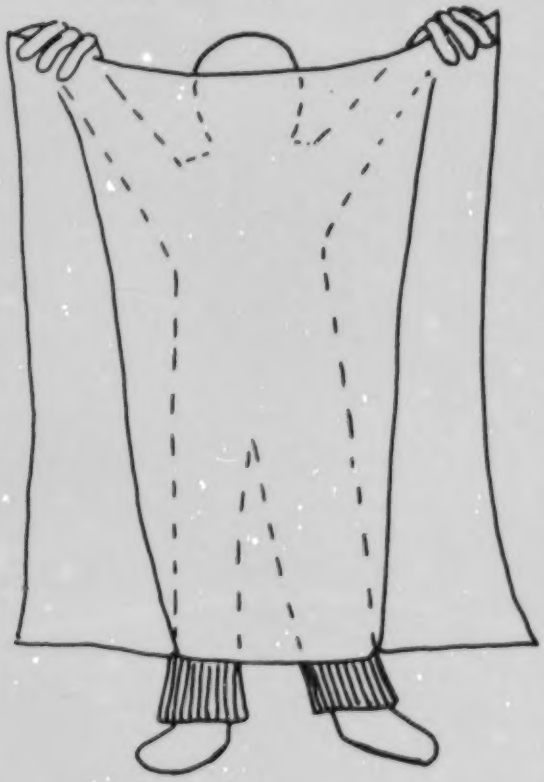
INSTRUCTIONAL GOAL

1.1 To assist student in developing an awareness of self.

RELATED STUDENT OBJECTIVE

1.1.7 Student demonstrates awareness of his/her own body stature and image.

VEILED STRANGER



Students role play in a "Mystery Theater" situation and practice identifying and describing their own characteristics.

PREPARATION

Time: 30 minutes

Materials:

Large fabric square or screen

Blindfold

ASSESSMENT

Student correctly identifies self after hearing an anonymous description presented by the teacher.

ACTIVITY PROCEDURES

1. Encourage each student to identify several salient physical characteristics.

2. Discuss the differences between people by describing those characteristics that distinguish one person from another.

3. Role play with students an encounter with a person whom you cannot see. Put on a blindfold and have students designate one person whose identity the teacher will guess through questioning.

4. Ask a variety of questions that relate to a variety of unique personal characteristics as well as obvious physical characteristics.

5. Ask for a volunteer to take your place and assist that student in asking questions about another student.

6. Continue until all students have had an opportunity to participate.

7. This can also be played by placing a mystery guest under a veil or behind a screen.

ADAPTATIONS

ADDITIONS

Invite school personnel such as the nurse or principal to become the mystery guest.

SOCIAL DEVELOPMENT

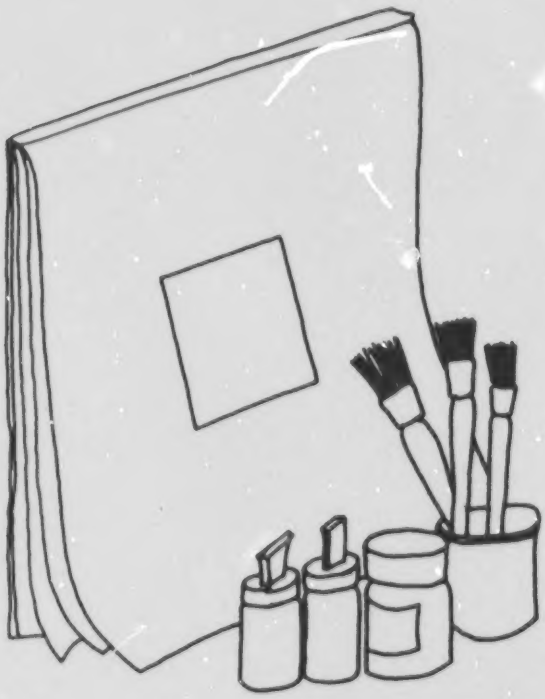
INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.2 Student attends and responds to social interactions initiated by familiar people.

PROGRESSIVE PAINTING



Students work in pairs to create a common painting.

PREPARATION

Time: 30 minutes

Materials:

Newsprint
Crayons
Markers or paints

ASSESSMENT

Design a series of drawing activities carried out by pairs of students. Observe and/or record progress in cooperative interactions. Drawings themselves may offer visible evidence of increased cooperative interplay.

ACTIVITY PROCEDURES

1. Help students choose partners.

2. Explain that each pair will be drawing a picture. Suggest a familiar topic for all to draw such as the school, home, or a familiar landmark in the community.

3. Instruct one student in the pair to contribute the first element of the design. This may be as simple as a mark or more complex.

4. Ask the second student to contribute the next element.

5. Instruct students to take turns adding to the picture.

6. Continue process with students alternately adding elements until the drawing is completed. Encourage students' cooperative interaction in the process. The fun of this activity is in the evolution of the design.

7. Discuss and display completed drawings.

ADAPTATIONS

For students who have difficulty controlling paints or markers, the fingerpaint bag is useful. It is made by sealing different colored fingerpaints between two pieces of heavy duty plastic. Two foot squares make a convenient-sized bag and heavy duty tape a strong sealer.

For visually impaired students, use wood scraps or chunks of modeling clay to create a sculpture.

For more artistically able students, a comic strip can be drawn.

ADDITIONS

Pairs or groups of students may be assigned more complex cooperative activities such as latch hooking a rug or making a small quilt.

SOCIAL DEVELOPMENT

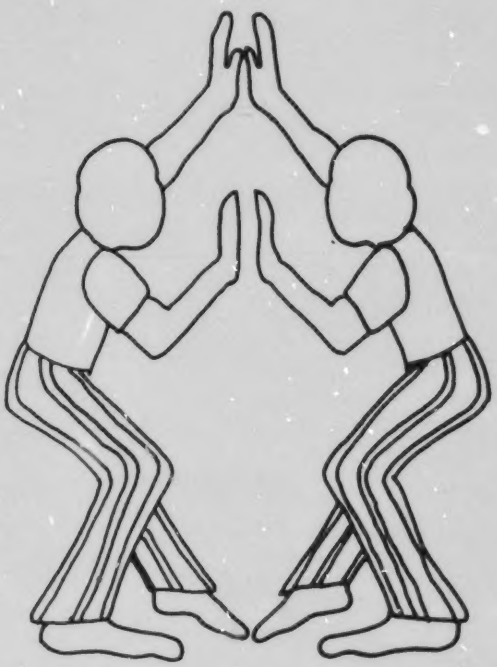
INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal relations.

RELATED STUDENT OBJECTIVE

1.2.2 Student attends and responds to social interaction initiated by familiar people.

MIRROR, MIRROR



The student performs simple movements mirroring a partner.

PREPARATION

Time: 30 minutes

Materials:

large mirror

ASSESSMENT

Observe students in other social situations and note frequency of appropriate interactions.

ACTIVITY PROCEDURES

1. Use a large mirror to demonstrate basic principles of mirroring. Allow each student an opportunity to practice with mirror.

2. Help to choose a partner.

3. Designate one student in each pair to be the leader, the other as the "mirror". Explain that the "mirror" is to follow the movements of the leader.

4. Instruct students that when the music begins, the leader should follow the movement of the teacher. The mirror should imitate the movement of the leader.

5. Cue students through a variety of movements, each using different parts of the body and different tempos.

6. Have students change roles and begin again.

ADAPTATIONS

For students who have difficulty imitating, join partners hands with ribbon to facilitate mirroring.

Try placing an ambulatory student in a wheelchair as a partner for a wheelchair bound student.

ADDITIONS

Select individual students to take turns leading the whole group.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.2 Student attends and responds to social interactions initiated by familiar people.

QUICK DRAW McGRAW

Students use an improvisational theater game to practice everyday social interactions.

PREPARATION

Time: 45 minutes

Materials:

Simulated "dueling" implements -- a bouquet or single flower to be pulled at the draw signal.

ASSESSMENT

Stage impromptu social situations and observe behavior.

ACTIVITY PROCEDURES

1. Explain and model the following procedure. One person plays the role of "Quick Draw" who speaks first and another the role of the dueler who gives an appropriate response. For example:

   Q.D. McG.: "Hey, you look happy today! You've got a great smile you know."
   RESPONSE: "Why, thank you. I've always liked your smile too!"

2. Select two "duelers" to try the exercise. Have them stand back to back.

3. Set the scene for the duel:

   "It's morning and you've run into Quick Draw on the school bus;" or "You ran into Quick Draw on the lunch line." It can be a different scene for each duel.

4. Instruct students to take 10 paces away from each other as you count to ten.

5. Instruct students to turn as music stops. Command them to "draw" and let Ole Quick Draw deliver the greeting. The student who plays Quick Draw should have something prepared to say. (You may want to help with this initially.)

6. Allow time for the receiver to deliver a response. You or other students may coach at first. With practice, students should be able to think of responses in less time.

7. Vary Quick Draw and respondent roles until all students have had an opportunity to participate.

ADAPTATIONS

For students with expressive language problems, spontaneous greetings and responses may be difficult. They may be assisted by prepared cards which depict responses or by pantomiming rather than verbalizing their responses.

Some students may be more familiar with exchanging negative comments. They may need practice to accustom them to the exchange of compliments.

ADDITIONS

Record some of the best responses on cards. Set up a display with a picture of Quick Draw in the middle and response cards all around.

SOCIAL DEVELOPMENT

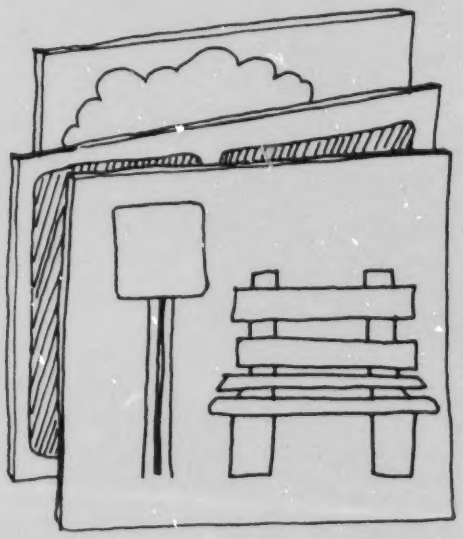
INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.3 Student appropriately initiates social interaction with familiar people.

PICTURE PERFECT



PREPARATION

Time: 45 minutes

Materials:

Photographic slides of different settings and situations in which people might interact.
Slide projector.
Record player (optional).

Students dramatize a variety of everyday social interactions using photographic slides to set the scene.

ASSESSMENT

Student interacts appropriately in a setting suggested by a picture.

ACTIVITY PROCEDURES

1. Prepare or gather in advance color slides that depict different settings where students engage in social interactions. Include such settings as a restaurant, store, bus station/stop, party, school cafeteria, etc.

2. Project one slide onto a wall or screen and discuss:

   - What place is this?
   - Who would you find there?
   - What would you do in this place?

3. Assume one role and assign another to a student. For example: you are a clerk in a clothing store; the student is a customer; she is looking for a new dress. Rehearse dialogue.

4. Act out the scene, encouraging appropriate behavior.

5. Vary situations and social interactions required. Project the slide as large as possible to heighten dramatic effect. You may wish to add music to enhance the staging quality.

ADAPTATIONS

For students who have obvious handicaps, do not introduce the social interaction problems that they might encounter immediately. Interact with them as though the "clerk," "waitress," "person waiting for the bus," etc. knows them as well as you do. When students begin to exhibit more poise, natural problems can be introduced.

ADDITIONS

Use the settings to introduce and play through practical life problems, i.e., ordering a balanced meal in the restaurant, discussing symptoms with a physician, finding clothes that fit, etc.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.4 Student sustains social interaction with familiar people.

MURALS

Students create a "wall mural" with a unified theme.

PREPARATION

Time: 3 hours

Materials:
Examples of murals.
Dark or light butcher paper.
Assorted tempera paints, crayons, colored chalk or felt markers, and brushes (in many sizes).
Available wall on which to display murals.

Special Comment: You may want to do Progressive Painting before undertaking this activity.

ASSESSMENT

Observe the social interaction within the small groups.

ACTIVITY PROCEDURES

1. Present examples of murals such as early Egyptian hieroglyphics, Indian art, cave drawings, etc. Discuss the stories they tell and the functions they serve.

2. Explore possible themes for a mural. Suggest themes such as everyday events and scenes in the school or community. It is important to select a common theme that is known to all students.

3. Assist students in designing the general layout and content of the mural. Representational as well as abstract art needs to be considered.

4. Delegate teams to work on each section of the mural. Team members need to interact with one another to determine their team's contribution.

5. Assist students drawing or painting their portion of the mural.

6. Display mural in a prominent place in room, school, or community.

ADAPTATIONS

Students who have difficulty with representation art, should be encouraged to contribute to the mural at their level. Even a simple mark can be an important contribution to the group effort.

For students who have difficulty working on the floor, be sure to provide an alternative working surface.

ADDITIONS

Discuss other settings in which people must work cooperatively.

Use as a culminating experience for any unit.

Paint a permanent mural on a school wall.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.4 Student sustains social interactions with familiar people.

HOE DOWN

Students learn square dancing to encourage social interactions.

PREPARATION

Time: 45 minutes or more

Materials:

Record player
Any square dance record that is not too fast
Open space (in classroom or gymnasium)

Special Comment: Plaid shirts, bandanas or full skirts enhance this activity.

ASSESSMENT

Note student's ability to sustain interactions with others in this activity.

ACTIVITY PROCEDURES

1. Ask students to choose partners. Explain that they will be learning a special kind of folkdance called a square dance.

2. Arrange four couples in square dance formation.

3. Tell students that in a square dance the caller directs the activity and tells each couple what to do. Emphasize the importance of cooperation between partners, group and caller.

4. Begin with simple calls such as:

"Gentlemen to the center; gentlemen back again
Ladies to the middle, go back to your friend;
Everybody turn around, turn the other way
Talk a walk around the block and come back home to stay."

5. Provide practice time without music with enough time between calls for students to move easily.

6. Add music, but only when the students are ready. They must be familiar with the required movements.

ADAPTATIONS

For students who have difficulty following directions, provide special calls to assist with identifying center, right, left, etc.

For students who have difficulty hearing the calls, sign or otherwise visually represent calls.

ADDITIONS

Try other types of folk dancing.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.5 Student effectively handles everyday social interactions with unfamiliar people.

MASKED STRANGERS

Students create masks representing an unfamiliar person in their environment. Masks are used to practice meeting and greeting unfamiliar people.

PREPARATION

Time: 2 hours

Materials:

Paper plates
Markers
Crayons
Paint brushes
Yarn
Fabric scraps
Pre-cut facial features
Glue
Scissors
Wooden tongue depressors or popsicle sticks.

ASSESSMENT

Observe appropriateness of students' everyday interactions with unfamiliar individuals.

ACTIVITY PROCEDURES

1. Give each student a paper plate and a supply of materials necessary to produce facial features. Materials should be in a variety of textures, shapes and colors.

2. Assist students in cutting eye and mouth holes. Make available a number of pre-made facial features for students who have difficulty shaping or cutting their own.

3. Students decorate the mask by gluing yarn, coloring or otherwise decorating the mask.

4. Glue a wooden tongue depressor or popsicle stick near the chin so that the mask can be held in the hand.

5. When masks are completed, give each student an opportunity to assume the persona of the mask while others practice meeting and greeting this unfamiliar person.

6. Identify and practice appropriate behaviors. Develop hypothetical social situations in which students can interact.

ADAPTATIONS

Students who have difficulty pretending may need coaching.

Take extra care with students who are fearful about covering their faces with masks.

ADDITIONS

Paper bags can be substituted for paper plates using the very same construction procedures.

SOCIAL DEVELOPMENT

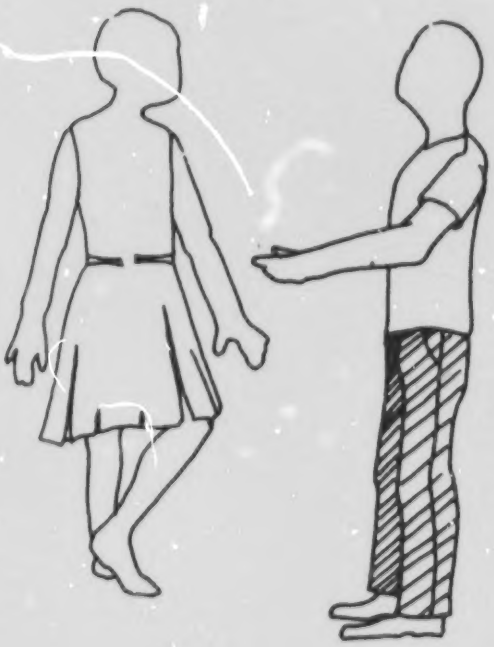
INSTRUCTIONAL GOAL

1.2 To assist student in developing interpersonal skills.

RELATED STUDENT OBJECTIVE

1.2.5 Student effectively handles everyday social interactions with unfamiliar people.

COMINGS AND GOINGS



Students role play interacting with unfamiliar people.

PREPARATION

Time: 45 minutes

Materials:

Situation CUE cards.

ASSESSMENT

Provide opportunity for individual students to utilize their skills with people in the school or community. Observe appropriateness of behavior.

ACTIVITY PROCEDURES

1. Talk with students about the many situations in which they must meet and obtain information from people they know only slightly or not at all.

2. Identify a list of these persons and situations. Discuss the role of each and where they may be encountered.

3. Develop "Situation CUE Cards" that briefly describe typical circumstances in which students might find themselves.

   For example:

   "You are downtown and must ask a policeman how to get to a movie theatre."

   "You are on a new bus route and must ask the driver the proper fare."

   "You must tell a hospital nurse you do not feel well."

   "You are in a grocery store and need to use the bathroom."

4. Place two students, back-to-back, in designated stage area. Assign one role of questioner, the other role of respondent.

5. Have questioner select a "Situation CUE Card" which he/she or the teacher reads aloud.

6. Assist students in turning and acting out what they think the appropriate responses should be.

7. Use costumes as visual props to assist role playing and character identification. Encourage use of gestures as stage movements to accompany questions and answers.

ADAPTATIONS

For severely hearing-impaired students, cue cards may be signed or picture used to identify situations.

Some students may have special needs which require the assistance of strangers. Be sure to include these situations.

For students who require special help in this area, use school staff in role plays, particularly those whom students frequently encounter. These may include the lunch helpers, the school nurse, psychologist, social worker, principal, etc.

ADDITIONS

Extend this activity to include telephone interaction.

SOCIAL DEVELOPMENT

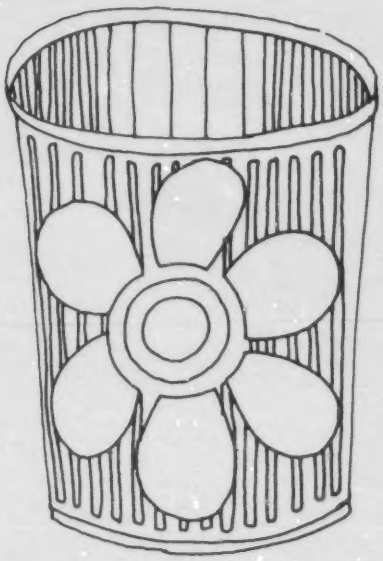
INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.2 Student participates with others in activities requiring mutual cooperation.

TRASH CAN BEAUTIFUL



Students explore the use of design and stencils to beautify common objects.

PREPARATION

Time: varies according to numbers of items decorated.

Materials:
Spray paint of various colors.
Construction paper or tagboard.
Masking tape.
Scissors or Xacto knife.
Newspaper.

Special Comment: Organize this activity as a small business in "wastebasket beautification." Work in small groups; set up work stations; take work orders. You can even have the class develop a business name and logo.

ASSESSMENT

Observe cooperative interaction.

ACTIVITY PROCEDURES

1. Make students aware that they can use their skills to contribute to the character and appearance of the school. Introduce the activity by demonstrating how the use of spray paint will transfer the design of a cut stencil to any surface.

2. Borrow wastebaskets from other classes for at least 2 days.

3. Assign students to groups. Ask them to design simple, cut-line stencils on drawing paper. Basic motifs such as flowers, leaves, sun with radiating lines, or geometric shapes work best.

4. Help students trace stencils onto heavy construction paper using carbon paper, and cut out the interior of the stencil.

5. Be certain the area of the can to be painted is clean.

6. Instruct students to tape the stencil securely on the can as tightly as possible. Use newspapers to cover surfaces you do not wish to paint.

7. Assist students in painting the can:

   - hold spray paint 12 to 18 inches from trash can
   - spray from directly overhead
   - remove stencil
   - allow to dry

8. Encourage students to use a variety of colors and designs on each can.

ADAPTATIONS

If students have difficulty in designing their own stencils, consider using templates.

If the scope of the activity is too large for your class, decorate smaller items.

ADDITIONS

Make a collage with your stencils using multiple, overlapping images with a variety of color.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.2 Student participates with others in activities requiring mutual cooperation.

BEND, STRETCH, TWIST

PREPARATION

Time: 15 minutes

Materials:

Open space

Percussion instruments

ASSESSMENT

Students work with partners to explore a series of stationary movements.

ACTIVITY PROCEDURES

1. Gather students on the floor, allowing enough space for each to move comfortably.

2. Explain, model and guide students in experiencing the following stationary movements on different levels:

   - Bending
   - Stretching
   - Twisting

3. Add the dimension of level:

   - Bending: at high, medium, and low levels
   - Stretching: at high, medium, and low levels
   - Twisting: at high, medium, and low levels

4. Assign partners. Ask each pair to develop a dance using the three movements.

ADAPTATIONS

ADDITIONS

Gradually expand the number of students working together. Vary the tempo and variety of movements.

SOCIAL DEVELOPMENT

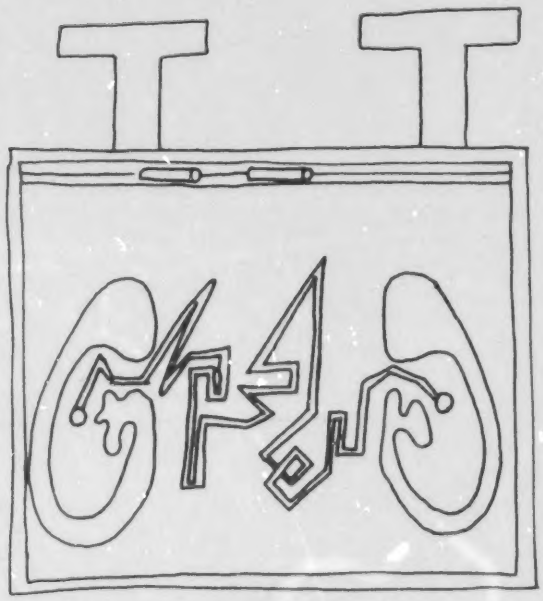
INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.3 Student attends and responds appropriately to directions offered by others.

LISTENING LINES



Students create a "Blind" Abstract drawing by following verbal directions.

PREPARATION

Time: 45 minutes

Materials:

Chalkboard
1 set of colored chalk
A blindfold.

ASSESSMENT

Evaluate students' response as they respond to directions.

ACTIVITY PROCEDURES

1. Group students in pairs. Send one pair to the chalkboard at a time, blindfolding one student.

2. Explain that students will be drawing a line connecting two points on the chalkboard. Since they will be blindfolded, they will have to be good listeners.

3. Make two marks on the edge of the chalkboard opposite one another. Place the hand (with chalk) of the blindfolded student on one mark. Instruct the student's partner to guide him/her to the second point with simple verbal directions such as UP, DOWN, RIGHT, LEFT. If the student loses contact with the chalkboard simply reposition the hand at the point of departure.

4. Take turns until all students have had the opportunity to direct and to draw. Vary the position of your beginning and ending marks for variety of line. In no time at all you will have created a class "Abstract" which may then be colored with chalk as a group.

ADAPTATIONS

If directionality is a problem for a student, have the guiding student tap the left or right shoulder of his/her partner to indicate direction.

For students who cannot hear the verbal directions, prepare a code in advance such as: touch on the head indicates up, touch on the leg indicates down, etc.

Allow time for students who are fearful of being blindfolded to become accustomed to the activity.

For orthopedically handicapped students you may wish to use a head piece for holding the chalk.

ADDITIONS

Follow up with a group discussion on the importance of following directions... at home, at work, and at school.

Develop competition with pairs of students, as they "race" to connect the points.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.3 Student attends and responds appropriately to directions offered by others.

CHANCE DANCE

Students perform simple dance movements and practice following directions.

PREPARATION

Time: 30 minutes

Materials:

4 colors of construction paper cut into large shapes (about 4 of each color)

Open space

Special Comment:

This is a good preliminary activity for Hoedown.

ASSESSMENT

Observe students' improvement in following directions.

ACTIVITY PROCEDURES

1. Select four colors. Decide on a movement to be associated with each color. For example:

   Yellow squares: a series of 3 jumps
   Blue squares: 2 turns

2. Provide guided practice reinforcing the association of color with movement.

3. Explain to students that they will be playing a dance game in which the object is to follow directions.

4. Direct students' movements. Each call must direct a part of the class to one color shape, and another part of the class to a different color. Students must move, according to call, to the appropriate color and perform the color's movement. For example:

   "Boys move slowly to yellow (3 jumps)
   "Girls hop to blue (turn twice)

5. Invite students to assume role of caller.

ADAPTATIONS

For students who have difficulty recalling color movements, write or draw each color's movement on the paper.

For students who have difficulty chaining directions, add one direction at a time.

ADDITIONS

Develop a series of movements in a particular cultural style, for example, flamenco, or Russian. Chain movements to create a dance routine. Add appropriate music and costumes!

SOCIAL DEVELOPMENT

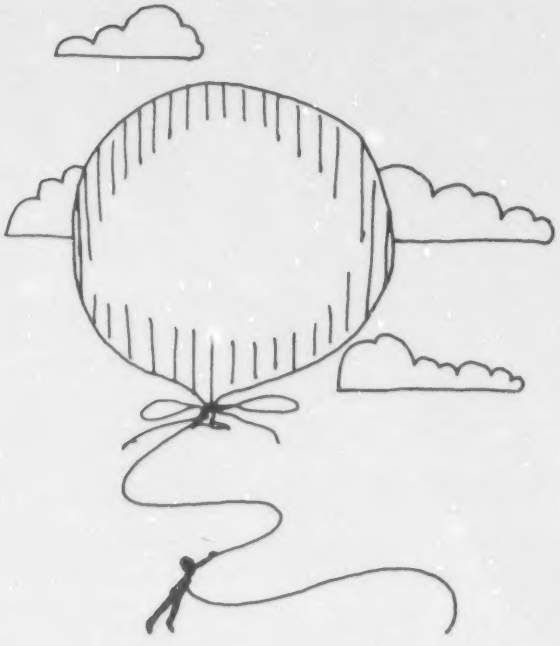
INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.3 Student attends and responds appropriately to directions offered by others.

EXTENDED SIMON SAYS



PREPARATION

Time: 45 Minutes

Materials: None necessary

ASSESSMENT

Observe students' ability to follow directions.

Students explore through role play some reasons for following directions or making choices.

ACTIVITY PROCEDURES

1. Explain that today you will play a game called Simon Says. The students are to do what you tell them to do, but only when you say "Simon Says" first. Start with simple, one-step directions and model the behavior.

2. Extend Simon Says to role play problem situations that might be experienced by students. FREEZE the action when the problem point in the scenario is reached. Help students identify the problem. Discuss why it is a problem and discuss solutions. For example:

   "Simon Says": You are waiting for the bus. A woman comes to the bus to wait, too. She starts to talk to you, "Nice Day if it doesn't rain. I am going downtown to shop. Where are you going?" You say, "I am going to the country to visit my uncle." The bus pulls up and you both get on. Simon Says FREEZE.

3. Assist students in identifying the problem and possible solutions.

4. Encourage students to develop imaginative scenarios around problems they have encountered.

5. All students to role play the characters and Simon.

ADAPTATIONS

ADDITIONS

Try situations requiring quick decisions based on evidence other than the verbal direction. You're sitting in a restaurant and you smell smoke. A waiter stumbles out of the kitchen coughing and says, "Please leave quickly and carefully by the front entrance." What do you do?

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior

RELATED STUDENT OBJECTIVE

1.3.3 Student attends and responds appropriately to direction offered by others

PSYCHEDELIC SIGN

Students are aided in learning a popular song through the addition of sign.

PREPARATION

Time: 1 hour

Materials:

Records of old '50's rock and roll songs -- 45's or albums

White gloves -- a pair for each student

A black light (ultra violet light)

A very dark room

Special Comment:

This is a good performance activity which can be readily adapted for holiday seasons.

ASSESSMENT

Observe students' ability to follow directions correctly.

ACTIVITY PROCEDURES

1. Help students select a song they enjoy. Develop a simple repertoire of gestures or use standard signs to "sign" the chorus.

2. Teach the signs to your students and have them follow you. Keep the signs simple and don't sign every word; use only the section of the song with a very simple, repetitive phrase.

3. Play the song for the class and demonstrate the signs to the chorus. Example:

   Blue Suede Shoes by Elvis Presley

   Chorus: Blue, blue, blue suede shoes
   Blue, blue, blue suede shoes
   Don't you step on my blue suede shoes.

4. Replay the record having the class sign along with you.

5. Practice signing with the class until they can do the song without hesitating. This practicing can be extended over a week-long period, a few minutes a day.

6. Give each student a pair of white gloves and sign the song as a group using only a black light for illumination.

7. Try painting the gloves with dayglo colored spray paint and signing again. The effect should be fairly spectacular.

ADAPTATIONS

If the students have problems with hand movements, develop signs that can be executed by whatever parts of their bodies are functional.

A wheelchair student can be the star of this show. Play a song like Roll Over, Beethoven. Decorate wheels with strips of dayglo-painted fabric and have him circle the room for the length of the tune. Use the black light for illumination.

ADDITIONS

Develop other songs with your class in which direction following is important for success.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.4 Student recognizes feelings displayed by others.

FEELINGS

Students explore movement qualities associated with a variety of emotions.

PREPARATION

Time: 30 minutes

Materials:

Mood evocative music

Masks depicting feelings -- several of each

Videotape (optional)

Special Comment:

See Visual Arts Mask activity.

ASSESSMENT

Observe student ability to recognize feelings of others.

ACTIVITY PROCEDURES

1. Gather students and discuss an emotion you wish them to recognize. Ask students to share personal experiences with the emotion.

2. Assist students in identifying and practicing movement qualities associated with different feelings. Dramatize the emotion by modeling the movement qualities associated with it. For example:

Feeling	Movement Quality
Sad	Heaviness, dragging, slow exhalation of breath, etc.
Silly	Jumpy, light, energized

3. Give each performer a mask depicting the emotion.

4. Play music which evokes the feeling and encourage students to express the emotion in movement.

5. Divide class so that some watch as others move. Reverse groups.

6. Vary emotion explored in each session.

ADAPTATIONS

For students who have difficulty pretending, provide stories, pictures, role playing or other experiences to assist discussion and understanding.

For students who are initially reluctant to move, assign other participatory roles such as costumer, or sound effects person. However, be sure to encourage and expand their level of movement over time.

ADDITIONS

Add costuming, sound effects and other props to enhance the dance drama.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.3 To assist student in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.5 Student responds appropriately to feelings displayed by others.

MOOD MOVES

Students learn movement repetition and sequence to assist them in identifying emotions.

PREPARATION

Time: 30 minutes

Materials:

Open Space

Hand Drum

ASSESSMENT

Provide students opportunities to identify and comment upon responses to emotions in classroom situations. Observe appropriateness of students' response to emotions in school situations.

ACTIVITY PROCEDURES

1. Gather students. Assist them in identifying how they feel when someone else displays a strong emotion.

2. Dramatize an emotion with students and identify movement responses. Add an element of surprise to enhance the experience.

3. Ask students to describe how they felt and what their bodies did. Some students may back away, cringe, shake or fold their arms protectively, etc.

4. Model response with the group, heightening movement elements and asking students to perform the movement with you.

5. Use technique of repetition and sequence to create a dance. For example:

   Repetition: Shake, shake, shake...

   Sequence: Hide, run, fold...

ADAPTATIONS

For students who are reluctant to move, play the role of puppeteer working behind the student to physically assist movement.

ADDITIONS

Assist pairs of students in developing a duet with one student playing the emotion, the other the response.

SOCIAL DEVELOPMENT

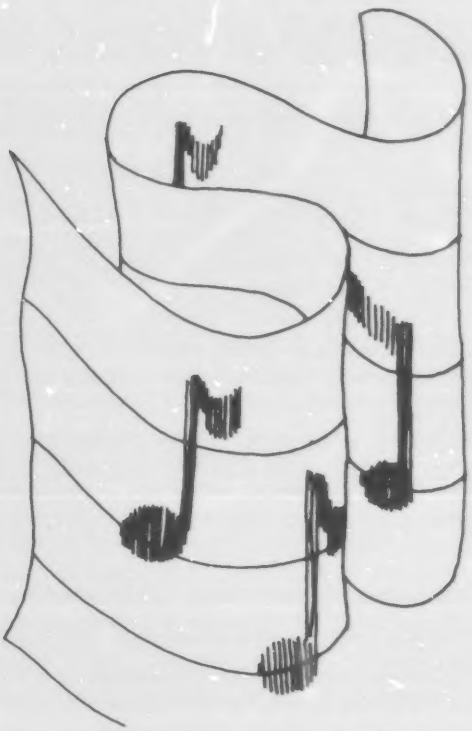
INSTRUCTIONAL GOAL

1.3 To assist students in developing socially responsive behavior.

RELATED STUDENT OBJECTIVE

1.3.5 Student responds appropriately to feelings displayed by others.

BLUES SWAP



Students develop simple blues routines to assist them in expressing their feelings.

PREPARATION

Time: 1 hour

Materials:

Records of Blues singers

Special Comment:

The Blues, as a musical form, has a simple, straightforward pattern which provides a powerful emotional release through its simplicity. The blues form for this activity is called 12 bar blues. Good examples are "Good Mornin' Blues", "Stormy Monday", and "Kansas City."

ASSESSMENT

Observe students as they express themselves and interact with others in commonly occurring classroom situations.

ACTIVITY PROCEDURES

1. Play the blues records for the class several times before trying to sing the blues on your own.

2. Seat the students in a circle and begin to clap in a blues rhythm.

3. Sing a simple blues refrain. Example:

   "I got the blues today,
   oh, I got 'em bad
   I feel so sad, oh, I feel so sad."

4. Add a slow 4/4 clap. Example:

   I got the blues today
   1..(clap) 2..(clap)
   Oh, I got 'em bad I got the blues
   (clap)(clap)(clap)(clap, clap, clap....(clap)
   3... 4... 1... 2... 3... 4.. 1...

5. Encourage everyone to join in on the refrain.

6. Ask one student if he does have the blues, why he 'feels so sad'. Then fit his response into the refrain: Example: "I got the blues today
   Oh, I got 'em bad
   I didn't sleep last night
   (student's line)
   ...And I feel so sad."

7. Continue around the circle with each student doing one refrain.

ADAPTATIONS

If student is nonverbal, the refrain can be modified to include any sound they wish to make.

ADDITIONS

SOCIAL DEVELOPMENT

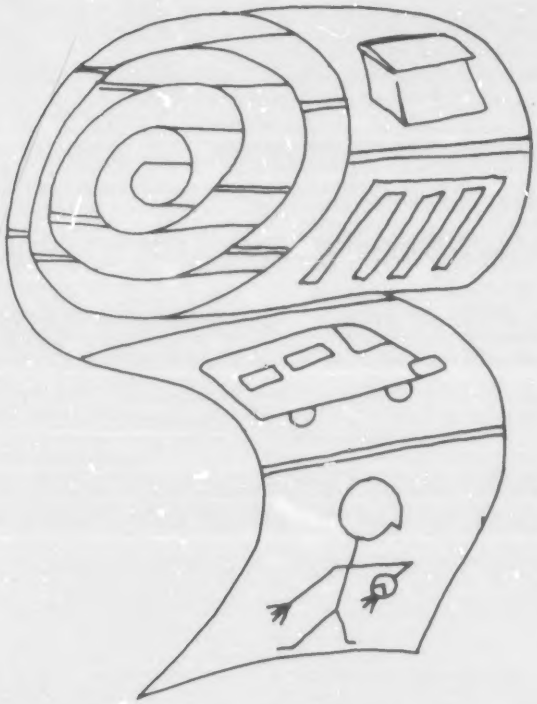
INSTRUCTIONAL GOAL

1.4 To assist student in developing problem solving skills.

RELATED STUDENT OBJECTIVE

1.4.2 Student initiates activities to resolve those problems which can be handled independently.

FLIM FLAM



Students create simple "film strip" drawings which depict steps for solving problematic situations.

PREPARATION

Time: 1 hour

Materials:
Transparencies for overhead projector.
Overhead projector.
Colored transparency pens.
Cellophane, Scotch tape (Optional)

ASSESSMENT

Note students' ability to describe a realistic solution to a problem they have encountered.

ACTIVITY PROCEDURES

1. Present a specific problem to the class:

   - What would you do if you discovered you had taken the wrong bus?
   - What would you do if you discovered you were going to be unexpectedly late for your after school job?

2. Assist students in generating several solutions to the problem. Each solution should be divided into a series of steps and recorded on board or chart paper.

3. Divide students into small groups and assign each group a solution which they will illustrate.

4. Assist students in drawing a picture representing each step of the solution on overhead transparencies. There should be one step per transparency. Transparencies can be drawn at a desk or table with white paper placed underneath them or with the transparency taped to a window.

5. Assist students in arranging transparencies in sequence for viewing.

6. Provide each group an opportunity to show their "film strip" on the overhead projector and to discuss their problem solution with the class.

ADAPTATIONS

Vary the complexity of the problem and solution according to the needs of your students.

For some students it may be more appropriate to tape record the series of steps.

For some students their contribution might be to hold the transparency down while others draw.

ADDITIONS

Use regular sized 35" clear film strips and show on film strip projector.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.4 To assist student in developing problem solving skills.

RELATED STUDENT OBJECTIVE

1.4.2 Student initiates activities to resolve those problems which can be handled independently.

RAG DOLL

Students learn a self relaxation exercise which may be used to relieve the problems of tension or stress.

PREPARATION

Materials:

Quiet, relaxing musical selections.

Special Comment:

This relaxation exercise may be done with individuals or small groups. Soft music will enhance the experience.

ASSESSMENT

Observe students' ability to relax tension.

ACTIVITY PROCEDURES

1. Assist students in identifying stressful situations in their everyday lives.

2. Acquaint them with the feeling of tension that accompanies stress. Demonstrate by having students stand in a circle and tightly grasp and pull an Ace bandage. Point out the tightness felt in their own body as well as the tautness of the bandage.

3. Acquaint them with the feeling of relaxation. Demonstrate by having students gently release grasp on bandage so that arms come to rest in a comfortable, relaxed position. Rest bandage across arms and point out the absence of tension in both their arms and the bandage.

4. Explain that you are going to teach them a relaxation exercise which they may use to relax tension caused by stress.

5. Demonstrate the technique. Ask students to lie on floor and physically:

   - Lift students legs, one at a time, at the calf; softly move leg back and forth, gently return to its place.
   - Grasp both hands firmly, alternately pulling and releasing each arm until finally lifting torso slightly from the floor.
   - Return arms to floor, somewhat outstretched with palms down and massage fingers gently to remove all tension from fingertips.
   - Gently move head to tucked chin and move hands over eyelids to close.

6. Encourage students to be aware of the release of tension from each body part.

ADAPTATIONS

For children who are tactilely defensive, work up to the full exercise very slowly, beginning with use of non-threatening touch.

Wheelchair-bound students should be included in this exercise. They may remain in the chair and participate as much as possible, or may be gently removed from the chair.

For students who are particularly tense or who have poor motor control, emphasize slow, deep rhythmic inhalation and exhalation.

ADDITIONS

You may also wish to teach students simple movements such as massaging or gentle shaking which they may do on their own to relieve tension.

SOCIAL DEVELOPMENT

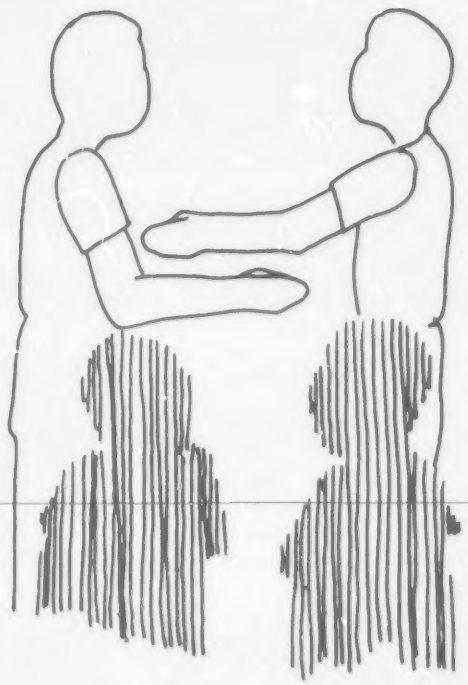
INSTRUCTIONAL GOAL

1.4 To assist student in developing problem solving skills.

RELATED STUDENT OBJECTIVE

1.4.3 Student identifies problems which require assistance in resolving.

TAKES MORE THAN ME



Students pantomime solutions to common problems involving the assistance of others.

PREPARATION

Time: 45 minutes

Materials: None are required

Special Comment:

This can also be used as a role play activity.

ASSESSMENT

Observe student's ability to identify problems which require assistance in resolving.

ACTIVITY PROCEDURES

1. Review basic elements of pantomime with students and explain that they are going to play a problem solving game using pantomime.

2. Pantomime a simple problem for students to identify:

   - Breaking the lead in a pencil.
   - Missing the bus.
   - Arriving late to school.

3. Continue pantomime until students can identify the problem. Ask students to pantomime or role play solutions.

4. Invite individual or small groups of students to develop their own problems to mime before the rest of the class.

ADAPTATIONS

More complicated circumstances with combinations of problems can be used to meet individual student needs.

Use verbal role playing for students who need language development experiences.

ADDITIONS

DAILY LIVING

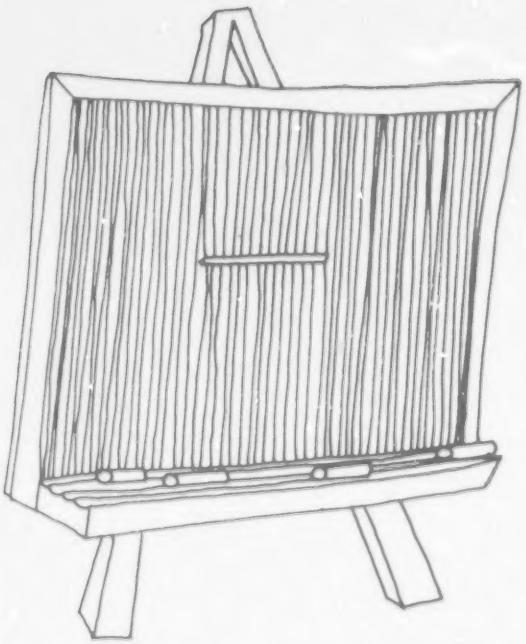
INSTRUCTIONAL GOAL

1.4 To assist student in developing problem solving skills.

RELATED STUDENT OBJECTIVE

1.4.5 Student works cooperatively with others to resolve problems.

CHALK BOARD ABSTRACT



PREPARATION

Time: 1 hour

Materials:

1 or 2 sets of colored chalk.
Examples of abstract art.

Special Comments:

Students should have some knowledge of abstracts.

ASSESSMENT

Observe students interactions.

As a group, students develop an abstract design.

ACTIVITY PROCEDURES

1. Explain that the object of the activity is to work cooperatively and to create an abstract design. Emphasize that an abstract need not look "real" or representational.

2. Show examples of abstract art to reinforce concept.

3. Draw a border on the chalkboard to define the working space for the students.

4. Create the first element of the abstract by making a line or shape within the space.

5. Call on a student to add to the abstract. It may be any geometric shape, line or mark.

6. Ask that student to choose someone else to add another element to the design.

7. Take turns until all students have contributed to the design.

8. Assign small groups of students to fill in the shapes with color. Emphasize creativity in color selection and application as well as group dynamics involving choices. Develop simple guidelines which students will observe.

9. If a chalkboard is unavailable, try this same activity with large pieces of butcher paper and tempera paint.

ADAPTATIONS

If students perseverate on one design, introduce a new shape.

Head pointer adaptations or mouth-piece chalkholders may be required for some students.

ADDITIONS

Individual abstract designs in other media such as torn paper, tempera, or colored ink make an excellent follow-up activity.

Invite others to view the students' creation.

SOCIAL DEVELOPMENT

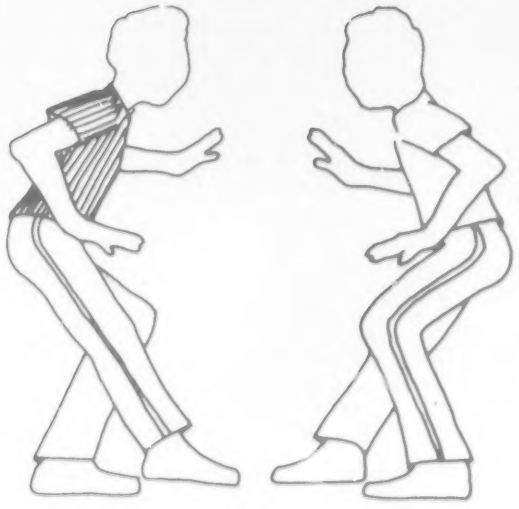
INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.1 Student names and indicates functions of body parts.

HOKEY POKEY



Students use movement and dance to learn body parts and functions.

PREPARATION

Time: 30 minutes

Materials:

Hokey Pokey record (optional)

Special Comment:

Younger students particularly enjoy this activity.

ASSESSMENT

At another time, ask students to name and explain function of major body parts.

ACTIVITY PROCEDURES

1. Gather students in a circle.

2. Model and lead students in performing the dance.

3. Focus on parts of the body you wish students to learn. Include their functions. For example:

   "Put your knees in, put your knees out, put your knees in and (bend, kneel) them all about"

   or

   "Put your feet in, your feet out, your feet in and (walk, run) them all about", etc.

4. Students often enjoy leading this activity themselves.

ADAPTATIONS

Develop special calls for students who have difficulty moving their bodies.

For students who have difficulty hearing directions clearly model or sign calls.

ADDITIONS

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.2 Student explores expressive body movement.

EXPLORE YOURSELF

Students explore and extend familiar movements to expand their repetoire of expressive movement.

PREPARATION

Time: 30 minutes

Materials:

Drum

Several musical selections which reflect different tempos or energies.

Open space.

ASSESSMENT

Observe students' ability to use body movements expressively.

ACTIVITY PROCEDURES

1. Model a familiar movement such as brushing hair (long hair), putting on a pullover sweater, opening an umbrella, etc. Ask students to imitate your movement.

2. Explain that they are now going to perform the same movement using different movement energies.

3. Perform the movement in different ways. For example, if you are pulling a sweater over your head, use:

   Slow motion: Use larger, exagerated movements; stretch more of the body and extend the movement as far as you can.

   Stacacto: Use sharp, short, jerky movements which take them step by step up the ladder of the movement (Note: you may want to use a drum beat to punctuate and freeze each step of the movement).

   Swinging: Use swinging, circular movements, giving into gravity by suspending on the up movements and dropping into gravity on the down.

4. Select and guide students through several movements performed at different energy levels. Chain movements, add drum and enjoy the dance.

ADAPTATIONS

For students with motor control problems, stress the breath qualities associated with each movement. Face the child, breathe with them, and move with them. Let them experience the quality of movement with you.

ADDITIONS

Discuss the emotional qualities associated with each movement. Assist students in identifying circumstances and feelings they have experienced which have been reflected in their movements.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of body.

RELATED STUDENT OBJECTIVE

1.5.2 Student explores expressive body movement.

MIRRORS

Students identify and practice facial expressions which convey feelings.

PREPARATION

Time: 15 minutes

Materials: Mirrors for each student.

Special Comment:

This is a good introductory activity.

ASSESSMENT

Observe student's ability to expressively use his/her body.

ACTIVITY PROCEDURES

1. Demonstrate how we use our facial features to convey different feelings.

2. Describe several situations which would elicit different facial expressions e.g., gas fumes, barking animal, given a gift.

3. Provide a mirror for each student and ask them to act out a variety of feelings to situations which you cue.

4. Encourage students to observe their own changing expressions in the mirror and identify the associated feelings.

ADAPTATIONS

Some students may require coaching to assist them in utilizing the mirror.

For students who have difficulty exploring their emotions, consider using instructional materials that are commercially available.

ADDITIONS

Use full-length mirror in order to view full body expression.
Deal with a fuller scope of human emotions and causes.
Consider how "others" feel when they make "such" faces.

SOCIAL DEVELOPMENT

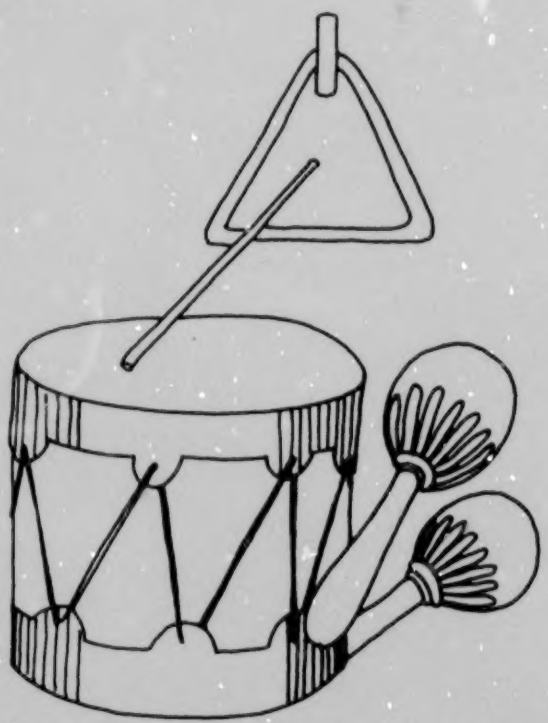
INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.2 Student explores expressive body movement.

FEEL THE BEAT



Students use music to explore expanded and constricted movement styles.

PREPARATION

Time: 30 minutes

Materials:

Simple rhythm instruments
Musical selections with clearly identified rhythms

ASSESSMENT

Observe student's ability to move expressively.

ACTIVITY PROCEDURES

1. Give each student a simple rhythm instrument.

2. Play musical selection and instruct students to listen for the dominant beat of the music.

3. Play a rhythm instrument to the beat. Ask students to play theirs.

4. As students become confortable with the instruments, direct them in adding simple movements to the music.

   Shut eyes...3 ...4 Open eyes...3 ...4 sway...3 ...4
   Arms up...3 ...4 Arms out...3 ...4

5. Divide students into two groups, one to play the rhythm instruments the other to move to the beat.

6. Using different body parts as movement focal points, guide students through a series of rhythmic movements.

7. Continue using instruments to assist students in identifying and moving with the beat.

ADAPTATIONS

For students who have difficulty identifying the beat, counting, clapping or stomping out the beat first may be of assistance.

Wheelchair-bound students can be moved around the room to the music, changing directions to show the contrast between expansion and contraction movements.

ADDITIONS

To attend to the development of fine motor control by directing motions which are very small, restricted to eyebrows, tongues, chins or other fine muscles.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.3 Student recognizes and uses body language and gesture as a means of communication.

PROJECTION CONNECTION

Students utilize photography to heighten awareness of body posture and gesture.

PREPARATION

Time: 45 minutes

Materials:

Projection light source (slide projector, overhead, etc.)
Projection screen.
Camera.

Optional: Drawing paper, pencils or markers and cellophane.

Special Comment: The use of photography greatly enhances this activity but is not critical to its success.

ASSESSMENT

Arrange a group activity in which the class members model and interpret body postures or gestures.

ACTIVITY PROCEDURES

1. Demonstrate examples of body postures that represent emotions, such as a slumping figure to express sadness or fatigue. Step in front of the light source to project your silhouette on the screen and continue with examples. Be sure to include gestures such as extended palm to express "stop," rocking of the index finger to signal "come here," etc.

2. Arrange a projection lamp and screen (or bedsheet), so that silhouettes can be easily seen by the class.

3. Ask students to come to the front and strike a pose representing a given emotion such as happiness, anger, shyness, etc. Initially, students may need considerable prompting and modeling with this phase. Encourage the class to respond to the appropriateness of various poses until settling on one that best expresses the emotion or mood.

4. When the appropriate pose is struck, ask students to quickly photograph the pose as the model "freezes" in a certain position.

5. Alternate models so that all or most can be included.

6. Follow up with a group discussion and a sharing of photographs.

ADAPTATIONS

Some students may be able to draw, rather than photograph poses. Silhouette drawings can be cut out, painted and displayed.

Quality of voice (tone, pitch and loudness) is a particularly important cue for seriously visually impaired students to recognize and use. Be sure to provide experiences with this for all students.

Students with orthopedic impairments or involuntary motor involvements might be seated in chair as they project their silhouettes.

ADDITIONS

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.4 Student demonstrates control of body in a variety of activities involving movement.

BODY SILHOUETTES

Students create silhouettes and explore the relationship between form and shadow in a series of body movements.

PREPARATION

Time: 1 hour

Materials:

Light source (spotlight or projector)
Butcher paper (three, four or six foot lengths for each student)
Tempera paints in shades of gray from dark to progressively lighter values
Large paint brushes

Special Comment: You may wish to involve students in body-movement awareness exercises to prepare for this activity.

ASSESSMENT

Provide opportunities for students to demonstrate control of their bodies in movement exercises.

ACTIVITY PROCEDURES

1. Explore the relationship between body movement and shadows with students. Simple hand exercises will serve the purpose.

2. Explain that you are going to create a record of their body movements performing a particular activity by tracing their shadows.

3. As a group decide which body movements will be portrayed -- movement of a basketball player as he shoots, a dance movement, a runner, etc.

4. Designate 1-4 students of similar stature as models for the movement. The number of models will vary for each phase of the activity. You may use only one model for all phases.

5. Tape butcher paper to wall and set up light source.

6. Have each model assume a "pose" between the light source and butcher paper while someone traces the shadow. Models will need to "hold" their position until it is traced.

7. Assist students in painting each pose in progressive shades of gray so that the color progression reflects the progression of movements.

8. Assist students in cutting out profiles for display.

ADAPTATIONS

For some students, you may wish to simplify the activity by limiting movement to a single body part such as an arm or leg.

ADDITIONS

If your students' themes are sports-related, posters would make an excellent display for the gymnasium.

Project different colors of transparency film, celophane or slides on the wall as a backdrop to evoke different moods.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his or her body.

RELATED STUDENT OBJECTIVE

1.5.4 Student demonstrates control of his/her body in a variety of activities involving movement.

IMAGES

Students move interpretively to music, translating specific visual images into movement.

PREPARATION

Time: 30 minutes

Materials:

Music conveying different emotions, moods and tempos.

Masking tape for marking two parallel lines on the floor, creating an "aisle" about 12 feet long.

ASSESSMENT

Observe student's ability to demonstrate movement control.

ACTIVITY PROCEDURES

1. Lead students as a group through several improvised movements. For example:

   "Let's all wiggle like jello."
   "Let's all float up like a balloon, and down like a feather."
   "Let's all bounce like a ball."

   Include a variety of movements in your examples.

2. Assist students in lining up along the sides of the tape.

3. Play music and ask individual students or pairs of students to move/dance down the aisle. Prompt movement with images such as:

   - popcorn popping
   - swimming through honey

4. Continue until all have had an opportunity to move.

5. Select individual students to dance interpretively with or without music.

ADAPTATIONS

ADDITIONS

Add special effects such as scarves and simple costuming to assist students in dramatizing expressive movements.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.4 Student demonstrates control of body in a variety of activities involving movement.

DISCO BEAT

PREPARATION

Materials:

Record or tape player
Several musical selections with different rhythms

ASSESSMENT

Observe student's ability to control body movements.

Students differentiate musical rhythms through movement.

ACTIVITY PROCEDURES

1. Review body parts and functions with students. Guide students through a series of movements for each part without music.

2. Explain that students are now going to perform these movements rhythmically to the accompaniment of music.

3. Play music which has a distinct and repetitive beat. Assist students in identifying the beat.

4. With musical background, lead students through a series of movements. Begin with head and continue emphasizing different body parts, such as:

   Head: up and down, left and right.
   Shoulders: up and down, in and out.
   Arms: Extended and contracted, extended and contracted.

6. Change music. Repeat steps three through five using a changed rhythm.

ADAPTATIONS

For students who are seriously visually impaired, physical guidance may be helpful in mastering the routine initially.

Students who have difficulty in identifying and moving with the rhythm, may be assisted by having the beat clapped, counted or identified by drum beat.

ADDITIONS

As students gain facility with movement control, progress from individual to duet to syncopated class routine.

SOCIAL DEVELOPMENT

INSTRUCTIONAL GOAL

1.5 To assist student in developing greater knowledge and control of his/her body.

RELATED STUDENT OBJECTIVE

1.5.5 Student demonstrates appropriate posture and carriage in a variety of commonly occurring situations.

SHADOW DANCING

Students explore shadow dancing as a means of practicing body posture and carriage.

PREPARATION

Time: 1 hour

Materials:
Light source (projector)
White bed sheet
Masking tape

Special Comment: Stretch sheet across a section of the room and set up light source behind it.

ASSESSMENT

At another time simulate or present actual situations in which appropriate body posture and carriage are important. Observe and note students' performances.

ACTIVITY PROCEDURES

1. Discuss several familiar situations which require different posture and behavior. For example:

   - Greeting someone for the first time
   - Greeting an old friend
   - Dancing
   - Sitting in the classroom
   - Relaxing at home

2. Demonstrate the creation of shadows using screen and light.

3. Choose a situation. Ask a student to demonstrate it through movement in front of the light so that the shadow is projected on the screen.

4. Allow students to plan specific scenarios around the identified situations.

5. Perform each scenario. Add music and vary pace or tempo to encourage a variety of dance effects.

ADAPTATIONS

ADDITIONS

To heighten dramatic dance effect use flashing lights; freezes; etc.

DAILY LIVING

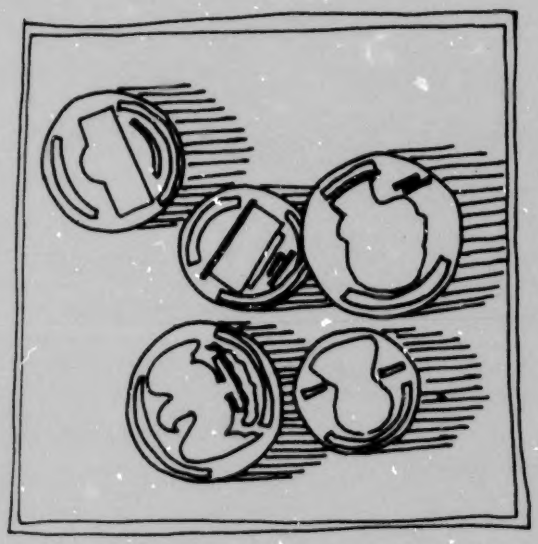
INSTRUCTIONAL GOAL

2.1 To assist student in learning to function as a consumer.

RELATED STUDENT OBJECTIVE

2.1.1 Student identifies various denominations of money.

PICTURE THAT!



Students use photography to familiarize themselves with the basic denominations of money.

PREPARATION

Time: 2 hours

Materials:
Camera (preferably a 35mm)
Print film...1 roll of 20 or 36 exposures
Coins of all values
Tripod (optional)
Tagboard
Cardboard box 18" x 24"
1 sheet gray construction paper

Special Comment: Photography is a wonderful medium which can be applied to many learning situations. Encourage your students to pursue photography as a hobby.

ASSESSMENT

Require students to correctly identify each coin studied in the activity.

ACTIVITY PROCEDURES

1. Help students set up a photography station where ample light is available:

   - Place the camera on a tripod or other stationary object.
   - Tape a sheet of gray construction paper to one side of a cardboard box.
   - This will serve as a background for the coin. The gray is neutral and will aid in determining the correct exposure.
   - Place the box on a desk 18-24 inches from the camera lens.

2. Instruct and guide students in the following steps in taking the picture:

   - Tape a coin to the center of the gray paper.
   - Allign and center coin in camera view finder.
   - Focus camera.
   - Determine correct exposure with a lightmeter.
   - Once the camera is focused and alligned all that is necessary is to change coins between photographs.

3. Engage services of your school photo lab or use a commercial business to develop the film.

4. Use photos to facilitate coin recognition.

ADAPTATIONS

All students can be involved in some aspect of this activity.

ADDITIONS

You may wish to use the remaining film to take individual student's pictures which could be used as a reward when mastery is achieved.

Extend this same idea to paper currency later.

DAILY LIVING

INSTRUCTIONAL GOAL

2.1 To assist student in learning to function as a consumer.

RELATED STUDENT OBJECTIVE

2.1.1 Student identifies various denominations of money.

THE PRICE IS RIGHT

PREPARATION

Time: 45 minutes

Materials:

Small items students might be expected to buy, or cards with pictures of the items.
Simulated or real money.
Simulated microphone -- a styrofoam ball stuck on a dowel stick.

Using a TV Game Show format, student assumes role of contestant to identify price of chosen items.

ASSESSMENT

Student will select from an array of money, the appropriate coins and currency to pay for the object, or item pictured.

ACTIVITY PROCEDURES

1. Explain that today you are going to play "The Price is Right" just as if you were on a TV game show. You can make this as much of a "production" as you wish. Much of the fun will come in how much you dramatize the format.

2. Place game props in a bag, or shuffle cards for presentation to students. Ask each "contestant" to select an item or card without looking.

3. Interview each contestant, asking him/her to identify the object chosen and its use. Ask contestants to indicate how much they would expect to pay for the object.

4. Take out a handful of money and say that you are ready to make a deal. Ask each student how much she/he wants for his/her object, and offer specific pieces of coin or currency. Student must select the right amount without going under the asking price.

5. Reinforce "good" deals with applause from other contestants. As the game progresses, become more strict with rules -- i.e., contestants must select the next higher round dollar, for example, a hairbrush marked $1.50 will only be purchased if contestant selects two one dollar bills.

ADAPTATIONS

If you have a token economy in the classroom, play a round or two with tokens, and then introduce the idea of monetary value for tokens held.

Students who have difficulty recognizing money, may require coaching on the value of each denomination.

Limit the number of denominations shown, asking a contestant to select from only two choices for his/her object. Gradually increase the number of choices available.

Visually impaired students may need coaching to utilize appropriate money handling procedures.

ADDITIONS

Allow students to bid on other items using the money they acquired in the deal. Select a student to play announcer while you coach from the sidelines. Form teams. Each team pools resources to trade money and items.

DAILY LIVING

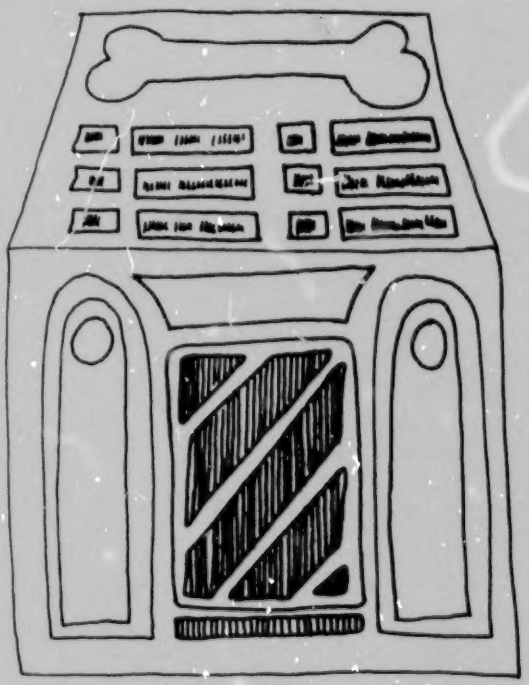
INSTRUCTIONAL GOAL

2.1 To assist student in learning to function as a consumer.

RELATED STUDENT OBJECTIVE

2.1.1 Student identifies various denominations of money.

JUKE BOX JAM



Students are encouraged to appreciate different kinds of music through the use of a simulated jukebox.

PREPARATION

Time: 1 hour to make box; flexible time for music appreciation.

Materials:
One large packing crate (large enough to hold a dishwasher or dryer)
Acrylic paints
Knife
A collection of records -- your students favorites as well as your own. Include a variety of types of music -- folk, popular, classical, ethnic.

Special Comment: Enjoyment of music is an excellent leisure time activity for most students.

ASSESSMENT

Observe students ability to correctly identify denominations of money.

ACTIVITY PROCEDURES

1. Assist students in cutting out one side of a packing crate. Use the other three sides to make a jukebox. Paint and decorate as much or as little as you choose.

2. Collect a variety of records. Set up a table behind the "jukebox" for the record player, records and coin box.

3. Determine a price for playing each selection. Be sure to vary prices so that students have an opportunity to use different denominations of money.

4. Label the selections -- A1, A2, etc. just as on a real jukebox. Make up a chart showing the name of the record, the call letters, and the price. Display the chart prominently.

5. Allow students to take turns being the "jukebox jockey." The jockey will sit at the table, take requests and make change.

6. Familiarize students with the guidelines for Jukebox Jam. Sample guidelines might be:

   - Jukebox Jam might run for 15 minutes after lunch each day or for 30 minutes every Friday.
   - Each student will be given an opportunity to be the "Jockey."
   - The class will have a supply of simulated money to use for Jukebox Jam.
   - The "Jockey" and all players must learn to make correct change in order to play records during Jukebox Jam.

7. Enjoy Jukebox Jam time. Vary the types of music, the number and type of coins used.

ADAPTATIONS .

Students with problems reading song titles should be allowed to ask the call numbers for their favorite tunes.

For students who have difficulty recalling coin values, tape a replica of the coins you are using next to the title on the chart.

ADDITIONS

Plan a field trip to a place in the community in which the students will need to exercise their money-handling skills as well as their music appreciation.

DAILY LIVING

INSTRUCTIONAL GOAL

2.1 To assist student in learning to function as a consumer.

RELATED STUDENT OBJECTIVE

2.1.2 Student correctly places orders in restaurants and other establishments where services are provided.

WHAT'S ON THE MENU?

In this simulation exercise, students set up a restaurant environment and take the roles of restaurant personnel and customers.

PREPARATION

Time: 1 hour or more

Materials:

Restaurant props:
- Silverware
- Napkins and tablecloths
- Dishes
- Menus

ASSESSMENT

Observe students' ability to correctly choose and order items from a menu.

ACTIVITY PROCEDURES

1. Help students set up a mock restaurant in the classroom.

2. Identify the different restaurant roles the students will assume; waiter, busperson, dishwasher, customer, owner, cook, etc.

3. Assign roles: a hostess to seat people, bus person to set the table, waiter to take orders, cook to prepare the food.

4. Provide guided practice in role playing and scripting their parts.

5. Present the simulation.

6. Make arrangements with the cafeteria or through parents bring the simulated restaurant to life.

ADAPTATIONS

ADDITIONS

Have a monthly supper club featuring different cuisines and student entertainment.

Have students prepare menus and invitations.

DAILY LIVING

INSTRUCTIONAL GOAL

2.2 To assist student in learning to care for personal needs.

RELATED STUDENT OBJECTIVE

2.2.3 Student engages in a regular program of physical exercise.

BODY IN MOTION

Students explore a variety of movements in a follow-the-leader type exercise.

PREPARATION

Time: 15 minutes

Material:

Open space

ASSESSMENT

Provide daily time for students to exercise. Note students' level of participation.

ACTIVITY PROCEDURES

1. Explain that students will be taking an imaginary trip on a bus, train, plane, boat, helicopter, horse, etc. -- your choice, or let them choose. Sell imaginary tickets and invite students to climb on board.

2. Describe the motion of the journey in terms of landscape, speed, and weather conditions. For example:

   Lean back, go slowly, up the hill,
   Lean forward and run down the hill.
   Soar high, tip your wings to one side as the wind comes up.
   Turbulence, (rough water) makes the boat rock from side to side,
   etc.

3. End the journey and discuss each motion in terms of specific body parts. Demonstrate specific exercises for each body part to keep it in condition.

4. Explain that, like a train, plane, bus or boat, your body is a vehicle for transportation. To keep it in shape, it must be exercised every day or it will break down!

ADAPTATIONS

Include movements in which all students can participate.

ADDITIONS

Use this activity to introduce other simulations -- take the bus to the "store" or the "restaurant." Let a student be leader. Use a map to chart your course. Discuss the environment and climatic conditions. Respond with appropriate movement to cold, heat, rain, ice, etc.

DAILY LIVING

INSTRUCTIONAL GOAL

2.2 To assist student in learning to care for personal needs.

RELATED STUDENT OBJECTIVE

2.2.4 Student identifies the elements of a balanced diet.

YOU ARE WHAT YOU EAT

Students develop a collage and identify the elements of a balanced diet.

PREPARATION

Time: 2 hours

Materials:

Magazines
Glue
Scissors
Tagboard
12 x 18 drawing paper
Pencils
Magic Markers
Tagboard template of a body shape

Special Comment:

This activity assumes some knowledge of basic food groups.

ASSESSMENT

Ask students to identify each food group represented in the collage.

ACTIVITY PROCEDURES

1. Review the basic food groups.

2. Have the students trace around a tagboard template of the human body.

3. Turn the paper over, hold the drawing up to a window and trace the drawing on the back side. Use the backside tracing later to cut out the figure.

4. Ask students to choose pictures representing the four food groups from magazines.

5. Help students create a collage by arranging pictures and gluing them on the drawn figure.

6. Cut out the figure. Mount on colored tagboard or construction paper.

7. Discuss the collages emphasizing the need for a balanced diet.

ADAPTATIONS

Artistically advanced students may draw their own bodies and work in other mediums than magazine pictures.

Pictures can be torn rather than cut.

ADDITIONS

Create paper mache' examples of balanced meals. Paint, shellac, and display; they make wonderful wall hangings.

DAILY LIVING

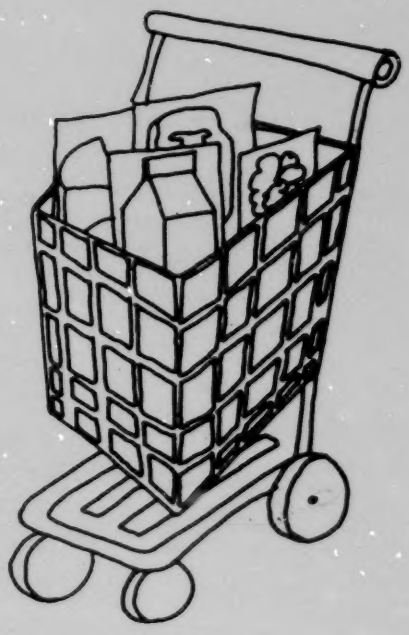
INSTRUCTIONAL GOAL

2.2 To assist student in learning to care for personal needs.

RELATED STUDENT OBJECTIVE

2.2.5 Student selects foods which make up a balanced diet.

GROCERY BASKET UPSET



Students stage and dramatize a grocery shopping experience as preparation for a community-based excursion.

PREPARATION

Time: 2 hours

Materials:

Props:
- Shopping basket
- Cans of food and other items found in grocery store
- Cash register
- Advertising signs
- Price markers
- Simulated money

ASSESSMENT

Student selects items which make up a balanced meal.

ACTIVITY PROCEDURES

1. Help students set the stage for a mock grocery store.

2. Divide students into groups and assist each group in developing a vignette which includes shopping for a balanced meal. For example:

    - Planning a family picnic
    - Developing a school lunch menu
    - Holding a Halloween party

3. Encourage the inclusion of problem situations in your vignettes, such as getting spoiled food or receiving the wrong food.

4. Help each group develop a shopping list for their meal.

5. Help students choose individual roles for their vignette. Include characters you typically find in a store...clerk, manager, check-out person. Assist students in developing dialogue and characterizations to dramatize the experience.

6. Role play the vignettes.

ADAPTATIONS

Students who are unable to read grocery lists, may be assisted by simple picture-coded lists.

Students who are seriously visually impaired should be provided with a shopping list which has been punched in braille or taped on a cassette recorder.

ADDITIONS

Print calculators to keep an ongoing tally of the cost and to reinforce student skills can be an important teaching aid.

DAILY LIVING

INSTRUCTIONAL GOAL

2.2 To assist student in learning to care for personal needs.

RELATED STUDENT OBJECTIVE

2.2.6 Student independently cares for clothing and other personal possessions.

JINGLE RAGS

Students develop, stage and film original commercials related to the care of clothing and other personal possessions.

PREPARATION

Time: 3 hours or more

Materials:

Videotape Recorder

Props
- An assortment of props, depending on type of commercial
- Costumes
- Videotape equipment
- Backdrop to serve as stage
- Cue cards
- Clapboard

ASSESSMENT

Develop individual student progress charts to monitor students' care of clothing and other personal possessions.

ACTIVITY PROCEDURES

1. Discuss television commercials. Help students identify the ones they like best.

2. Invite individual students or small groups of students to demonstrate their favorite commercial for the class.

3. Explore with the class how a commercial might be developed:

   - What do you want to sell
   - To whom do you want to sell it
   - How are you going to sell it

4. Review these questions regarding the commercials students identify as their favorites.

5. Assist students in developing an original commercial on various topics including the care of clothing and other personal possessions. Be sure to include elements such as:

   - scripts
   - staging and scenary, however simple
   - props
   - actor, director, camera roles

6. Provide rehearsal time and videotape the commerical

7. Stage sneak previews and grand openings for others in the school and community.

ADAPTATIONS

Students with expressive language problems may be given roles in the "production" which are not verbally demanding.

For students with problems in verbal recall, provide "cue cards" on which their lines have been written.

For students who cannot read the cue cards, prepare a simple tape of their lines.

ADDITIONS

DAILY LIVING

INSTRUCTIONAL GOAL

2.2 To assist student in learning to care for personal needs.

RELATED STUDENT OBJECTIVE

2.2.7 Student selects articles of clothing suitable for occasion and weather.

COSTUME CRAZY

Students create a short role playing scene using costumes to depict their preparation for a variety of social and weather situations.

PREPARATION

Time: 30-45 minutes

Materials:

Wearing apparel designed for specific occasions and conditions to be used as costumes

Props

ASSESSMENT

Note appropriateness of students' attire in a variety of social and climatic conditions. You may also wish to get parental report data on this.

ACTIVITY PROCEDURES

1. Discuss a variety of weather conditions and social situations which require appropriate clothing. Choose relevant situations including social, work and school settings.

2. Demonstrate how to use costumes to depict a scene. For example:

   "It is raining outside and you need to put on raincoat and use umbrella."

   "You are going to be working outdoors on a hot day and would select work clothes."

   "You're getting ready for a dance and select party clothes."

3. Arrange clothing to be used as costumes on a coat rack.

4. Ask individual students or small groups to select costumes and act out a situation. Assist students in developing a series of stage movements to demonstrate sequence of scene.

5. Encourage students to complete scene by returning costumes to rack as a preparation for next students' participation.

6. Allow all students to perform a scene for other members of class.

ADAPTATIONS

For students who need extra help with dressing, provide costumer. You may also wish to simplify the scene to include very basic self care tasks.

ADDITIONS

Slides can be used to create background scenery. They can be examples of a rainy day, a garden or party and projected on classroom wall.

DAILY LIVING

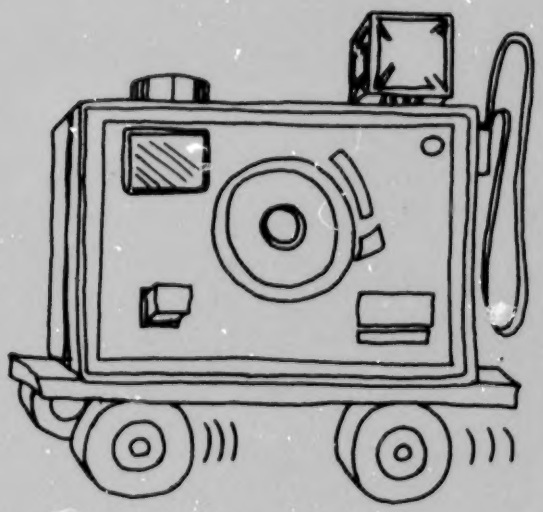
INSTRUCTIONAL GOAL

2.3 To assist student in accessing community resources.

RELATED STUDENT OBJECTIVE

2.3.2 Student identifies various modes of transportation available within the community.

MOVING PICTURES



Students create a photo-display to chronicle their exploration of public transportation.

PREPARATION

Time: 2 hours

Materials:

Camera/print film.
Sketch pads or drawing paper.
Tagboard for mounting photos.

Special Comment: This activity is an excellent preparation for community-based field trips.

ASSESSMENT

Ask students to demonstrate their knowledge of public transportation available in their community.

ACTIVITY PROCEDURES

1. Introduce the concept of transportation by discussing how students travel short distances. Walking between classes, bicycling in the neighborhood, roller skating and riding in the car are good examples.

2. Expand the discussion to include other modes of transportation available in the community. Identify all the modes available in your community.

3. Locate the public transportation stops nearest your school. Plan a walk there with your class.

4. Instruct students in the basic elements of photography. Identify the sites you will photograph. Include transportation signs, logos, stop enclosures, and, a photo of the vehicle when it stops!

5. Take pictures of your trip; process the film and create a photographic record of your journey.

6. Plan an outing on public transportation. Provide experience in reading bus maps, handling fares, and behaving appropriately.

7. Chronicle highlights of your trip in a photo album or a mural.

ADAPTATIONS

Students who are particularly skillful in drawing may wish to sketch scenes at transportation stops. Finished sketches may be arranged to create a mural.

Special attention should be given to familiarizing students with transportation arrangements available for wheel-chair bound individuals.

ADDITIONS

Invite a representative of the public transportation system to speak to your class.

Make a large map of bus routes within your community as a group project.

DAILY LIVING

INSTRUCTIONAL GOAL

2.3 To assist student in accessing community resources.

RELATED STUDENT OBJECTIVE

2.3.4 Student demonstrates appropriate use of telephone in a variety of situations.

NUMBER PLEASE

PREPARATION

Time:

Materials:

Telephones secured from the educational services of the local telephone company.
Personal telephones can be used, however inability to actually use the telephones limits the value of the activity.

Students role play telephcne situations, and dial the operator for assistance.

ASSESSMENT

Use an actual telephone to determine students' ability to adequately utilize telephone in a variety of situations.

ACTIVITY PROCEDURES

1. Discuss proper telephone usage with students. You may wish to arrange for a presentation on this topic through the educational services of your local phone company.

2. Explain to students that you are going to play the role of someone using the telephone to ask for assistance, and that someone will be the operator.

3. Provide telephones and role play a variety of situations with students. Be sure to include situations such as emergency calls, operator assisted calls, long distance telephoning and normal telephone conversation. Examples could be:

   "You need to call your mother at work because you are sick."

   "You need to call the operator to report a fire."

   "You need to tell your family you missed your bus and will be late."

4. Assist students in preparing at least two cards, one for the wallet and one for the home phone, listing important phone numbers. The card should include addresses and phone numbers of parents at work, fire station, police station, ambulance, and relatives or friends to call when parents cannot be reached.

5. Provide regular practice with these skills until students have achieved mastery.

ADAPTATIONS

Students who are hearing impaired or language disordered may require coaching on TTY equipment. Provide situations in which they must acquire assistance from someone else in the class in order to complete the call.

Set the stage for a role playing conversation that can include additional props such as a note pad and pencil, table and chair and telephone book. You may want to use a divider screen to separate caller from the operator in order to minimize distractions.

If telephone company Tele-Trainers are used, a student can operate the controls of dial tone, busy signal and volume control.

ADDITIONS

Ask a phone company representative to visit the class to demonstrate appropriate use of the phone, and to role-play with the students a conversation with the operator. See activities: "Comings and Goings," "To the Rescue," and "Pass Your Problem" for other suggestions.

DAILY LIVING

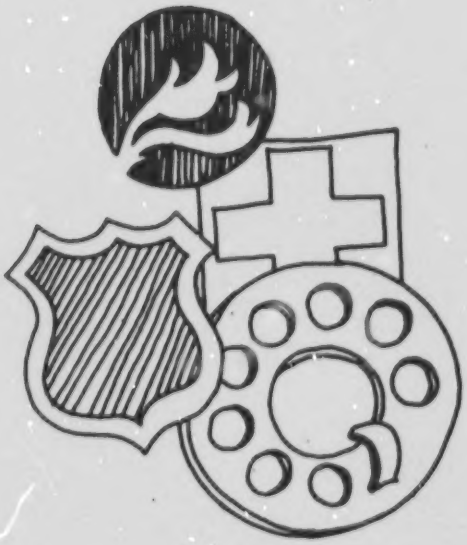
INSTRUCTIONAL GOAL

2.3 To assist students in accessing community resources.

RELATED STUDENT OBJECTIVE

2.3.5 Student seeks assistance from appropriate others in emergency situations.

S.O.S.



Students role play emergency situations.

PREPARATION

Time: 10-20 minutes daily

Materials:
Emergency procedures secured from police, fire, and medical personnel.
Telephones.
List of emergency numbers for each member of the class.
"Number Please" may be a good introductory activity.

Special Comment: Emergency situations generally require the ability to clearly and calmly provide name, address, and a description of the problem. While a telephone is frequently used in emergency situations, students should be coached in a variety of emergency procedures.

ASSESSMENT

Provided with a scenario of an emergency situation, students identify appropriate source of aid, locate telephone, identify and dial appropriate number; and calmly and clearly state problem.

ACTIVITY PROCEDURES

1. Help students identify emergency situations which require different responses. For example,

   - Fire in the wastebasket
   - An automobile accident in front of your home
   - A cat stuck in a tree

2. Rehearse students in the use of the telephone to respond to these situations.

3. Distribute emergency cards for all students to post near the phone at home, and also to carry with them at all times. Cards should have symbols for type of aid, as well as words. For example, a star for police, a heart for medical, etc.

ADAPTATIONS

Nonverbal students require training in alternative steps in emergency situations.

ADDITIONS

In addition to securing emergency procedures, ask community police, fire, medical, emergency, and phone personnel to visit the class. They can discuss situations and specific procedures to follow.

VOCATIONAL PREPARATION

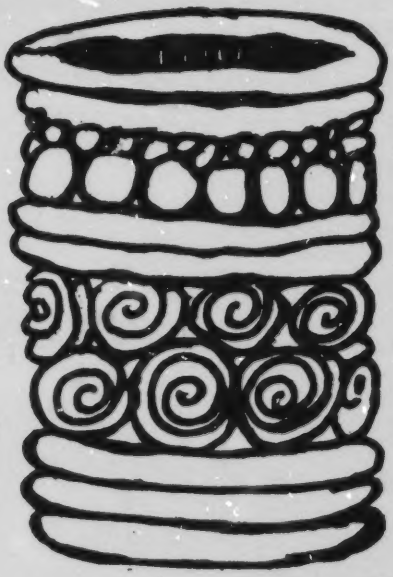
INSTRUCTIONAL GOAL

2.4 To assist student in making use of leisure time.

RELATED STUDENT OBJECTIVE

2.4.4 Student engages in independent leisure-time activities.

CLAY IT AGAIN, SAM



Students develop skill in simple pottery making technique which they can use during leisure time activities.

PREPARATION

Time: 3 hours

Materials:

Low fire clay (25 lbs.).
Tin cans.
Newspapers.

Special Comment: If clay shapes are to be stored, they should be covered with plastic to prevent drying.

ASSESSMENT

Ask student to report periodically on their leisure time activities.

ACTIVITY PROCEDURES

1. Coil pots are fun to build, but sometimes they can prove difficult for beginners. In this activity, the various components of the coil pot are created separately in small groups and, finally, assembled individually. Try to match ability to level of difficulty to assure success for all.

2. Assemble cans of various sizes, one for each student. Tall cans work best. Cut a piece of newspaper to the height of the can and roll the paper loosely around the can to create a "sleeve." Tape the paper to the paper (not to the can) to fasten. The can should be able to slide through the sleeve easily. This will be your MOLD for the clay pots.

3. There are three clay components for this activity. Divide the students into groups and assign each group one component to make. Every pot requires approximately 10 of each component. If you have 10 students, plan on making 100 of every component. This will vary, so be flexible.

   - COIL...A coil is a "snake" shape made by rolling a piece of clay on a tabletop with your palm, back and forth, as it stretches out. They should be 12 inches long and 1/2 inches thick. Strive for consistent thickness throughout the coil length.
   - SPIRAL COIL...A coil is wrapped into a flat, spiral form like the element of a stove burner.
   - CLAY BALL...Clay is rolled between both palms until round. They should be consistent in size.

4. Assemble as a large group with each student working on his/her own. Wrap the coils around the can until the ends meet and trim off excess clay. Do several layers of coils, then add spirals around the can. Small openings between the spirals are filled with the clay balls. Vary the use of coils, spirals, and balls to create patterns.

5. Remove can by sliding it out from the paper sleeve. Join the coils together on the inside and smooth.

6. Add a flat bottom to the coil pot and join on the inside. Allow a week to dry and kiln fire. Glaze or paint.

ADAPTATIONS

Be sure that students with motoric problems are included in this activity. They may have difficulty with rolling or shaping, but it is important for them to have this experience.

An assembly-line approach can be used to simplify the steps and to shorten the time needed to complete the activity.

ADDITIONS

This is an excellent leisure time activity. Parents may need to be encouraged to provide children with clay and other materials.

Consider a hobby club with clay activities as one of the options.

DAILY LIVING

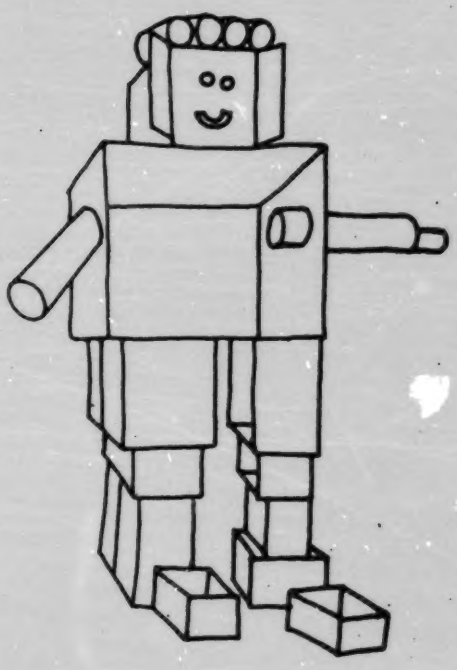
INSTRUCTIONAL GOAL

2.4 To assist student in making use of leisure time.

RELATED STUDENT OBJECTIVE

2.4.5 Students participate in recreational activities with others.

BOX BODY



Students cooperate to construct a body parts sculpture using cardboard boxes and cylinders.

PREPARATION

Time: 2 hours

Materials:

Small boxes.
Cardboard cylinders from paper towels.
Masking tape.
Glue.
Construction paper.
Cellophane.
Fabric scraps.
Paint.
Markers.
Brushes.
Scissors.

ASSESSMENT

At another time, provide students with materials for cardboard sculpting. Observe their recreational interaction with others.

ACTIVITY PROCEDURES

1. Prepare students for this activity by discussing body parts and functions.
2. Ask each student to select a box that will be used to represent a body part.
3. Assist students in arranging the boxes to represent a body.
4. Help students assemble body parts using staples, tape, brads or glue. You may wish to prepare cardboard strips to reinforce joints.
5. Use paint or markers to paint facial features or clothing. Fabric scraps and construction paper can be glued on sculpture to complete body features and clothes.
6. Use paper scraps and paint to add adornments to sculpture such as glasses for seeing, earphones for hearing, or variations of shoes or clothing for expressive purposes, e.g., running shoes, etc.

ADAPTATIONS

Additions can be included on the sculpture to help understand the nature of a disability, e.g., a hearing aid, braces, etc.

For students whose fine and gross motor ability permits, cylinders may be used to represent neck, arms and legs. Students can use scissors to cut openings for inserting cylinders. Leg cylinders can be inserted into flat boxes so that sculpture can stand.

ADDITIONS

Introduce students to other forms of cardboard sculpting such as dioramas, model building, box decoration, etc.

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.1 To assist student in becom'ng aware of him/herself as worker.

RELATED STUDENT OBJECTIVE

3.1.1 Student identifies his/her own work responsibilities.

A TINY LITTLE GEAR

Using mime and music, students act together as a "human machine" to perform a job responsibility they all share in common.

PREPARATION

Materials:

Musical background -- a fast-paced selection or sound effects record of the machinery running.

ASSESSMENT

Observe student's ability to contribute to the successful completion of the task.

ACTIVITY PROCEDURES

1. Explain that students will be creating a musical human machine to represent a job responsibility they all perform together.

2. Select a responsibility to "mechanize" which requires each person in the class to play a small but important part. Some responsibilities you might mechanize are:

   - participating in a fire drill,
   - boarding the school bus, and
   - cleaning/straightening the room for going to lunch.

3. Assign each student a separate job in the machine -- turning off the lights, putting up the chairs, closing the door, etc. Make it clear how important each part is to the operation of the whole machine.

4. Assist students to decide on a clear, definite movement which exemplifies their job in the machine.

5. Rehearse each movement in its proper sequence.

6. "Assemble" the machine parts, turn on the music, and go!

7. Remind students that if one part breaks down, the whole machine will stop functioning.

ADAPTATIONS

Be sure to involve wheelchair-bound and orthopedically handicapped students in this activity. Assign roles appropriate to students movement abilities.

For students reluctant to participate in group movement activities, assign non-demanding but participatory roles. Praise all contributions.

ADDITIONS

Begin a "cycle of work" illustrating how each person's function affects the working pattern of the whole school. Include all the people working in a school, especially the students.

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.1 To assist student in becoming aware of him/herself as a worker.

RELATED STUDENT OBJECTIVE

3.1.2 Student identifies work responsibilities of familiar people.

WHAT'S MY MIME?

Through mime, students dramatize work activities in which responsibilities are identified.

PREPARATION

Time: 30 minutes

Materials:

Work props (optional), dishes, iron, bucket, rags, broom, etc.

Special Comment: Prepare students with an introduction to simple pantomime techniques.

ASSESSMENT

At another time, ask students to represent, in mime, a home, school, or job task involving at least three steps.

ACTIVITY PROCEDURES

1. Explain that everyone works whether at a job, in school, or in the home. Ask students to describe some of the work activities they perform.

2. Choose one job and demonstrate it through pantomime. Clearly identify and delineate the steps required to complete the job. For example, if you are miming car washing: fill the bucket, add the soap, put the rag in the bucket, wring it out, wash the car, rinse the car, etc.

3. Demonstrate several jobs and encourage students to perform the mime with you.

4. Continue creating mimes so that work responsibilities of many individuals in the home and school environment are clearly identified.

5. Record responsibilities on a chart that can be displayed in the room and used for future reference.

ADAPTATIONS

Many students may have difficulty pretending unless they are provided with props. Use props (clothes to fold, bucket, broom, etc.) and gradually reduce the number of props until they are working with air.

ADDITIONS

VOCATIONAL PREPARATION

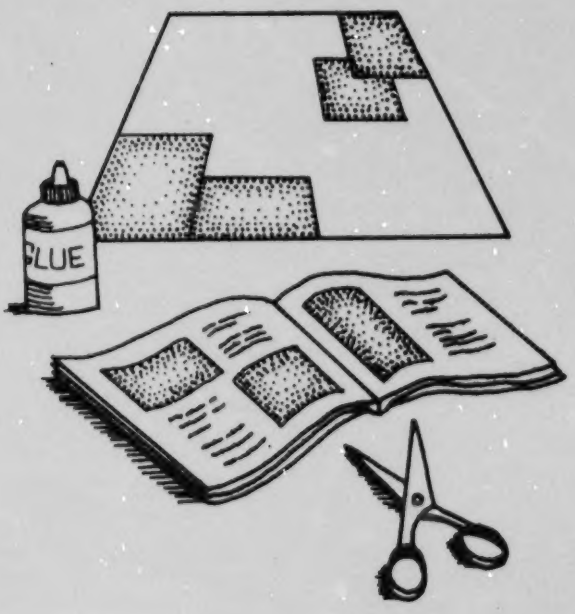
INSTRUCTIONAL GOAL

3.1 To assist student in becoming aware of him/herself as worker.

RELATED STUDENT OBJECTIVE

3.1.3 Student identifies a variety of occupational choices.

CAREERS COLLAGE



Students create a collage from pictures portraying work activities available to them in the home and community.

PREPARATION

Time: 1½ hours

Materials:

Pictures of people working.
Sample collages.
White glue thinned with water.
Paint brushes (for applying glue).
Tag or cardboard for each student (9 x 11 x 8).
Colored board or paper for matting.
Waxpaper.
Weights (books do nicely).

Special Comment: Be sure to include a wide variety of magazines from which to select pictures.

ASSESSMENT

Ask students to identify and discuss the work activities they have selected for their collage.

ACTIVITY PROCEDURES

1. Introduce students to the collage form. A trip to a local museum, library or school art exhibit is an excellent way to do this.

2. Explain to students that they will be creating their own collages picturing career opportunities available in their community.

3. Show a sample collage you have prepared in advance, and explain how it was made.

4. Assist students in gathering and cutting career pictures from magazines.

5. Students should now decide on picture arrangements. Layout is quite important if a pleasing effect is to be achieved.

6. Once layout is decided, paste up collage. Pictures should be pasted in layers. After pasting each layer, a sheet of wax paper should cover the work and a weight (book), applied to eliminate puckers. If air bubbles emerge, prick with a pin to allow air to escape and then smooth with a finger.

7. Mat finished collage using colored paper or tag board.

ADAPTATIONS

This is a visually-oriented activity that would be difficult to adapt for the blind.

If this activity is too complex for each individual student to complete, have the entire group cooperatively prepare one collage.

Pairing a student with fine or gross motor deficits with another more agile student may be helpful.

ADDITIONS

Career collages can make an excellent display for your library or exhibit for a Careers Day Fair. The collage form may be used to identify special interests other than career.

VOCATIONAL PREPARATION

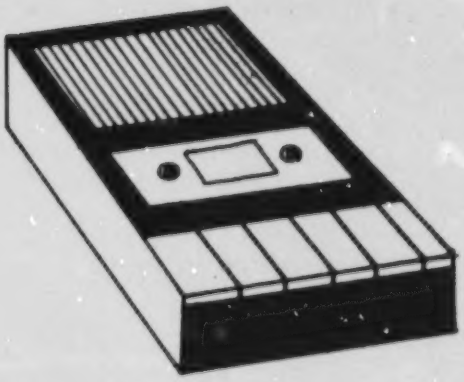
INSTRUCTIONAL GOAL

3.1 To assist student in becoming aware of himself/herself as a worker.

RELATED STUDENT OBJECTIVE

3.1.3 Student identifies work responsibilities of familiar people.

POSITIONS POSTED



PREPARATION

Time: 3 hours

Materials:

Camera (optional).
Cassette tape recorder.
Poster board.
Magic markers.

Special Comment: Students will need advance preparation on the use of the tape recorder and camera for this activity.

Students stage mock interviews to become aware of the work responsibilities of familiar people.

ASSESSMENT

Ask students to identify individuals within the home and/or school environment and to describe their work responsibilities.

ACTIVITY PROCEDURES

1. Discuss a variety of occupational positions held by people in the school environment.

2. Assign or let students select partners. Ask each pair to choose a school worker they would like to interview.

3. Assist students in developing a list of simple questions they will pose during interviews (e.g., What are the chief responsibilities of your job? What do you like about it? etc.).

4. Provide practice time for students.

5. Arrange a convenient time for students to interview, tape record and/or photograph school staff. Schedule in advance!

6. Provide guided practice until students master the interview format.

7. Assist pairs of students in conducting interviews. You may wish to add a "helper" to each duo to provide guidance and assistance as necessary.

8. When interviews have been conducted, assist students to transcribe their interviews and share with the class.

ADAPTATIONS

If it is difficult for the students to leave the classroom, ask workers to come to the class for a presentation.

Nonverbal students can sign or be helped in preparing questions.

For children with memory problems, prepare cue cards to assist in recalling questions.

ADDITIONS

If your students enjoyed this activity, the drama described in "Career Day" might be an excellent follow-up!

VOCATIONAL PREPARATION

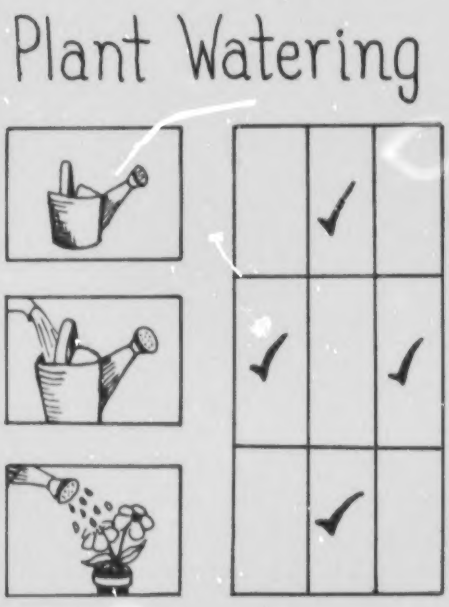
INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.1 Student meets requirements of assigned tasks with minimal supervision.

WORKING SKETCHES



Students draw individual work tasks on cards illustrating the job responsibilities they carry out in school.

PREPARATION

Time: 30 minutes to 2 hours

Materials:

Large poster board.
List of jobs performed by students at home or in school.
Squares of drawing paper.
Markers or crayons.
Glue.

ASSESSMENT

Observe students as they perform classroom jobs. Keep a record of accomplishments.

ACTIVITY PROCEDURES

1. You will probably wish to relate this activity to other work you are doing in the area of job responsibility.

2. Identify the different "job" responsibilities students may carry out in the class or home environment, for example, sweeping floor, watering plants, washing boards, etc.

3. Ask each student to select a job he or she would like to carry out for a period of time. Assist them in identifying the steps needed to complete the task successfully.

4. Assist each student in sketching each step required to complete their job on a separate piece of paper.

5. Give each student poster board with class job printed on it. Help students arrange task pictures in order on their boards.

6. Guide students in using the cards as a visual aid for completing task and as a work-check form.

ADAPTATIONS

The number of steps included in the job should be varied to accomodate individual students' needs.

For students who experience difficulty with representational drawing, you may wish to provide illustrations and ask students to sequence them, or allow students to use a more abstract visual symbol to represent the task.

Index cards may be used as a substitute for paper if the drawings are going to be used for repeated references by students.

Photographs of students performing task sequences may be used as a substitute for drawings.

ADDITIONS

Have each student keep a job file box for his or her tasks throughout the year. Share accomplishments with parents on a regular basis. Cards may also be made for student chores within the home environment. This activity can be expanded to include work responsibilities in the home or community.

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.1 Student meets requirements of assigned tasks with minimal supervision.

IMPULSES

Students respond to musical cues and create an improvisational dance.

PREPARATION

Time: 30 minutes

Materials:

Cymbal
Drum
Other musical instruments

ASSESSMENT

Observe students' ability to perform tasks with minimal supervision.

ACTIVITY PROCEDURES

1. Introduce the sounds of the cymbal and the drum. Point out the different sounds made by each. Pay special attention to the intense, lingering sound of the cymbal, and the brief, resonating beat of the drum.

2. Help students to create movements which embody the two different sound qualities. The cymbal movement should suggest a sudden movement from a body part followed by a sustained continuation of the movement. The drum should suggest a sudden statue-freeze movement.

3. As leader, play each instrument at your discretion, being sure to provide variation. Continue to add a variety of instrument sounds.

ADAPTATIONS

ADDITIONS

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.2 Student responds appropriately to work-related directions and guidance.

HUMAN MACHINE

Students perform a pattern of interrelated and coordinated rhythmic movements to create a human machine.

PREPARATION

Time: 15 minutes

Materials:

Simple machines such as:

- eggbeater
- clock
- popcorn maker

ASSESSMENT

Observe students' ability to follow directions.

ACTIVITY PROCEDURES

1. Exhibit a variety of simple machines such as eggbeater, can opener, popcorn maker, clock, etc. Demonstrate how they work.

2. Select one machine and identify its moving parts.

3. Select a student to imitate each moving part. Practice movements.

4. Make the human machine operational by adding movements one by one.

5. Cue the operation of the human machine at different tempos -- slow motion, very fast.

6. Emphasize the cooperative element of the activity by demonstrating the consequences of one or more parts breaking down.

ADAPTATIONS

All students should be able to participate in this activity with careful selection of machine part roles.

ADDITIONS

Background music and sound effects add other dimensions to this movement exercise.

VOCATIONAL PREPARATION

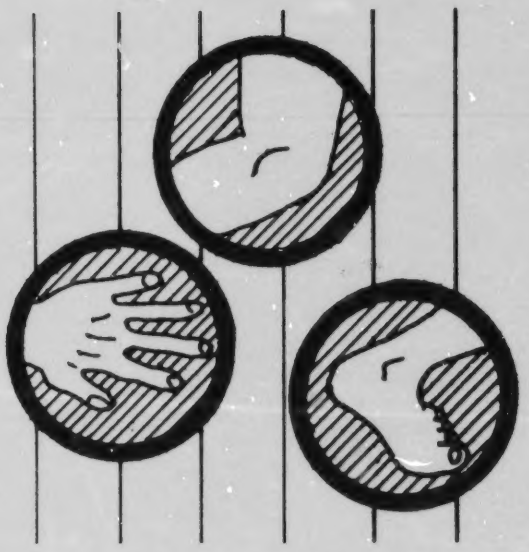
INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.2 Student responds appropriately to work-related directions and guidance.

HAND JIVE



Students practice various rhythms by developing and performing a hand jive.

PREPARATION

Time: 30 minutes

Materials:

Hand Jive Recording (There's a good one by Eric Clapton)

ASSESSMENT

Give students a series of simple work-related directions and observe correctness of responses.

ACTIVITY PROCEDURES

1. Help students identify several work responsibilities regularly performed in the classroom and record on board or chart paper.

2. Gather students in a circle and explain that they will develop a hand jive portraying the jobs they have identified.

3. Listen to a recording of "Hand Jive." Model a simple hand jive movement to the music. Encourage students to imitate your movements or to invent their own hand jive.

4. Assist students in developing hand jives for their jobs. Hand jives should consist of two or three simple movements which exemplify the job.

   For example, you might say:

   "Way out Willie's gonna wash the board"
   Hand jive, hand jive, doin' that crazy hand jive
   He's gonna take the eraser, wipe off the chalk
   Then wet a sponge and clean it off."
   Repeat hand jive refrain.

5. Call on individual students to lead the rest of the group in their hand jive.

6. Continue rounds of hand jive until several students and jobs have been covered.

ADAPTATIONS

For seriously visually impaired students, wrist bells may be attached so that students may hear the rhythmic hand jive movements.

Students with motoric control problems may benefit from a hand jive performed in slow motion.

ADDITIONS

Some students may enjoy participating in a march or robot-style dance demonstrating their ability to respond to directions quickly and accurately.

VOCATIONAL PREPARATION

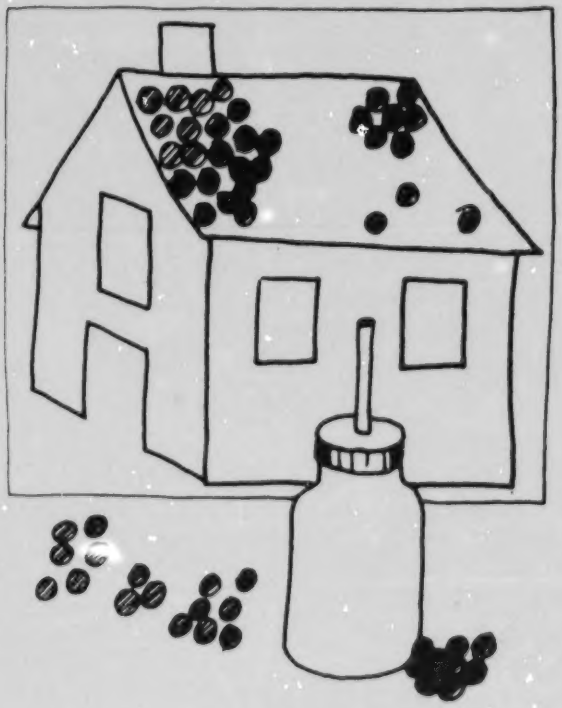
INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.3 Student cooperates with others to complete an assigned task.

ASSEMBLY-LINE MOSAIC



Students create a group mosaic to complete a specific task.

PREPARATION

Time: 2 hours

Materials:

Colored construction paper.
Several hole punches.
Glue sticks or rubber cement.
18x24 white drawing paper.
Black felt marker.

ASSESSMENT

At another time, assign student a task in a group work project. Observe performance.

ACTIVITY PROCEDURES

1. Show examples of mosaics to the class and explain the process by which they were constructed.

2. Identify a scene for the class mosaic. On white paper develop a simple drawing that depicts the scene. Use large outline shapes such as a tree, sky, grounds of house. Drawings should be age-appropriate. You may want your most capable student to do the actual drawing or you may wish to do it yourself. Limit your design so that only 3 or 4 colors will be needed.

3. When the drawing is completed, outline the forms with thick black lines.

4. Set up stations of 2 or 3 students. Assign each group the task of creating mosaic pieces using a hole punch, or tearing construction paper into very small pieces. Each station will be responsible for only 1 color. The number of stations will be determined by the number of colors in your design. You've started your assembly line!

5. Arrange the stations in a sequence. Each station will then glue its mosaic pieces on the design (i.e., the station with blue may do the sky). Upon completion of their assigned area, students pass the design onto the next station and begin another. Continue until your mosaics are completed.

ADAPTATIONS

If students have difficulty with representational drawings, use a simple abstract design.

Every student should be able to make a contribution to this project. If tearing, punching or cutting is too difficult, then the work might be pasting or carrying drawing from one station to another.

ADDITIONS

Display your mosaics around the school or room.

Emphasize the way in which each part of the assembly line process contributes to the whole.

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.3 Student cooperates with others to complete an assigned task.

CONTACT IMPROVE

Students cooperatively improvise movement in an assigned task.

PREPARATION

Time: 30 Minutes

Materials:

None

Special Comment:

Provide other experiences in improvisation before attempting this activity.

ASSESSMENT

Observe and note students' ability to cooperate with others in assigned tasks.

ACTIVITY PROCEDURES

1. Ask students to choose a partner.

2. Explain that each pair's task will be to perform a dance in which partners must cooperate in following simple directions.

3. Model two or three simple movement directions for partners to follow. For example:

   - partners move to an opposite side of the room when the music plays.
   - partners must touch the floor maintaining a physical connection with one another at all times.

   Vary directions reminding partners that they must always be in contact with one another.

4. Explore different movements and different connections such as elbows, shoulders, backs, hands.

ADAPTATIONS

For students who find maintaining a physical connection difficult, a ribbon or scarf may be used to join them together.

ADDITIONS

Infinite variations are possible. Vary the tempo and timing of the music. Change movement directions, add additional conditions.

VOCATIONAL PREPARATION

INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.4 Student completes work tasks within a reasonable time frame.

MOVING SCULPTURES

Utilizing movement, students create living sculptures in a specified timeframe.

PREPARATION

Time: 15 minutes

Materials:

Hand drum

ASSESSMENT

Observe students' ability to complete movement task within specified timeframe.

ACTIVITY PROCEDURES

1. Introduce the idea of using movement to create living sculptures.
2. Demonstrate a variety of shapes that can be easily made with the body.
3. Provide guided practice for students. For example,
   - by placing knees and hands on the floor in a crouching position, a bridge can be created
   - by drawing knees up to forehead and curling the body a ball can be made
4. Use a drumbeat to define a time frame. For example, the movement must be completed in 4 drumbeats.
5. Ask students to create a shape within a specific time frame.
6. Vary the amount of time in which shapes are formed using the drum to guide the pace.

ADAPTATIONS

Simple movements and an expanded time frame may be necessary for students who have difficulty moving.

ADDITIONS

Use a variety of means for defining time -- a clock, a rhyme, a musical selection.

VOCATIONAL PREPARATION

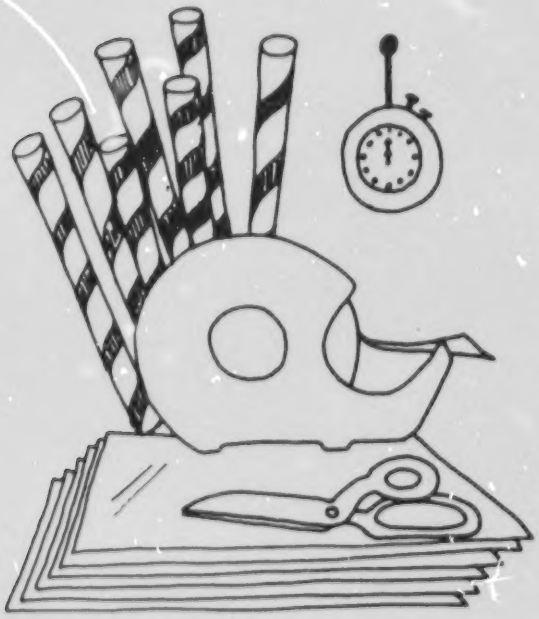
INSTRUCTIONAL GOAL

3.2 To assist student in developing appropriate work habits.

RELATED STUDENT OBJECTIVE

3.2.4 Student completes work tasks within a reasonable timeframe.

STRAW OBOE



Students learn to make and play a simple musical instrument by making an oboe from a straw.

PREPARATION

Time: 30 minutes

Materials:

Scissors
Scotch tape
Plastic drinking straw
Sheet of plastic 8½" x 11" (overhead transparency). Paper may be used but it is less durable.
Ready made straw oboe (example).

ASSESSMENT

Observe students ability to complete each step within a reasonable time frame.

ACTIVITY PROCEDURES

1. Display a straw oboe to the class and play it briefly.
2. Prepare illustrations of each task in step 3.
3. Assign a reasonable amount of time for the completion of each task.
   a. Cut a large drinking straw to 1½" length to serve as the reed.
   b. Press one end of the "reed" together and cut a "V" shape.
   c. Roll plastic sheet into a cone with one end large enough to hold the reed.
   d. Secure narrow end of cone with tape.
   e. Insert reed into narrow end.
4. Assist students to play the oboes by leading them in a straw oboe chorus.
5. Encourage students in experimenting with the oboe. Bring in examples of other instruments which can be hand made.

ADAPTATIONS

Students with visual or motoric problems may need some assistance with cutting and taping. Adaptive scissors may be appropriate for some.

For students who have difficulty following illustrated directions, consider preparing a cassette tape which clearly describes each step in the process.

ADDITIONS

Students may play their straw oboes with orchestral music as background. One student may be selected as the "orchestra" conductor.

Appendix A: Additional Resources

Visual Arts

Films/Media A-1
Publications. A-8
Organizations A-12

Dance/Movement

Films/Media A-13
Publications. A-17
Organizations A-21

Drama

Films/Media A-22
Publications. A-24
Organizations A-26

Music

Films/Media A-28
Publications. A-30
Organizations A-31

General

Films/Media A-33
Publications. A-39
Organizations A-43

ART FILMS/MEDIA

. ANNA SHAFER AND HER WORK
(16mm, color, sound, 10 min.)

Content: Anna Shafer, an 85-year-old artist comments on her drawing and subject matter: animals, lovers, death, children, cars and taxicab drivers.

Suggested use: Information for general audience.

Available from: Realist/ Jungels, 745 West Delevan Avenue, Buffalo, New York 14222.

. ART EXPRESSION WITH THE AGING
(16mm, color, sound, 20 min.)

Content: Demonstrates the use of art therapy as a modality to meet the needs of the aging individual.

Suggested use: Information for general audience.

Available from: Community Relations, Good Samaritan Medical Center, 800 Forest Avenue, Zanesville, Ohio 43701

.. ART IS
(16mm, color, sound, 30 min.)

Content: An overview of what the different art forms are and what they mean to various artists

Suggested use: In-service, awareness for teachers.

Available from: Sears Roebuck & Company, Department 703/M 7447 Skokie Boulevard, Skokie, Illinois 60076

. ART THERAPY: BEGINNINGS
(16mm, color, sound, 45 min.)

Content: A documentary film illustrating the use of art therapy in a mental health context. Featuring four pioneers of art therapy: Margaret Naumburg; Interview with Judith Rubin; Elinor Ulman, Diagnostic Drawing Series; Hanna Yaza Kwiatkowska, Family Art Evaluation; Edith Kramer, Diagnostic Procedures in Art Therapy with children.

Suggested use: Appropriate for teaching training.

Available from: American Art Therapy Association, 428 East Preston Street, Baltimore, Maryland 21202

. ART THERAPY TECHNIQUES FOR RETARDED CHILDREN WITH AUTISTIC TENDENCIES
(16mm, color, sound, 28 min.)

Content: The use of art therapy to channel hyperactivity and overcome the withdrawal and self-denial which are characteristic of retarded children with autistic tendencies.

Suggested use: Teacher training and to promote program development.

Available from: Kay Martinez, Art Therapy, Parsons State Hospital, Parsons, Kansas 67357.

. ARTS AND CRAFTS FOR THE SLOW LEARNER
(16mm, black/white, sound, 26 min.)

Content: Emphasizes the values and contributions of arts and crafts to the total development (physical, social, emotional, and mental) of the slow learner and the mentally retarded. Students in public schools participate in numerous types of arts and crafts. Many of the projects shown are done with free or inexpensive materials and are correlated with different academic areas.

Suggested use: Teacher training programs, and appropriate for advocacy of arts for handicapped.

Available from: SWS Educational Films, 3031 Kallin Avenue, Long Beach, California 90808.

. AS WE ARE
(16mm, color, sound, 29 min.)

Content: Documentation of an art program for retarded children at the Tempus Art Center, demonstrating a wide range of creative experiences for children.

Suggested use: Teacher training. Advocacy film.

Available from: Phoenix Films, Inc., 470 Park Avenue South, New York, New York 10016.

. AT YOUR FINGERTIPS
(16mm, sound, color, 10 min.)

Content: Series of six films which deal with arts and crafts. Each film suggests ways to explore materials and techniques, in addition to introducing concepts and principles.

Suggested use: For art teachers, special educators and regular classroom teachers.

Available from: ACI, 35 West 45th Street, New York, New York 10036

. CHILDREN WHO DRAW PICTURES
(16mm, black/white, sound, 38 min.)

Content: Nine-month observation of first graders in Tokyo school translating their developmental needs and emotions into drawings.

Suggested use: Teacher training.

Available from: Audio Visual Services, The Pennsylvania State University, University Park, Pennsylvania 16802.

. CLAY IN A SPECIAL WAY
(16mm, 14 min.)

Content: Focuses on a pottery workshop treating blind, deaf, and other physically handicapped and non-handicapped children.

Suggested use: For art teachers, special educators and regular classroom teachers.

Available from: The Stanfield House, 12381 Wilshire Boulevard, Suite 203, Los Angeles, California 90025.

. THE COMMON EYE
(16mm, color, sound, 30 min.)

Content: Dr. Harry Wilmer at Audie L. Murphy Memorial Veterans Administration Hospital demonstrates the use of video and art therapy with schizophrenic patients.

Suggested use: Professional and general audiences.

Available from: Learning Resources Center, University of Texas, Health Science Center, 7703 Floyd Curl Drive, San Antonio, Texas 78284.

. COULD YOU ...?
(16mm, color, sound, 28 min.)

Content: Features international foot and mouth artists at work in their homes or studios.

Suggested use: Appropriate for motivation of handicapped, teacher training or general audience.

Available from: Association of Handicapped Artists, Inc., 1034 Rand Building, Buffalo, New York 14203.

. CREATIVE GROWTH
(Film, 25 min.)

Content: A description of the Creative Growth Program in Oakland, California which serves handicapped adults. Emphasized is the use of creative self-expression in the visual arts.

Suggested use: General and professional audiences, universities, rehabilitation centers, hospitals, community centers.

Available from: James Stanfield Film Associates, Santa Monica, California

. A DEMONSTRATION OF ART AS THERAPY
(3/4 inch cassette and 1/2 inch reel-to-reel, sound, black/white, 20 min.)

Content: Documentary demonstrating techniques in teaching and using art as a motivational tool to teach developmental objectives to children with varying degrees of handicapping conditions and levels of ability.

Suggested use: Teacher training and general audience.

Available from: Kitchen Sync Video, 99 Wintrop Avenue, Albany, New York 12203.

. DEMONSTRATION OF A DIAGNOSTIC INTERVIEW USING ART THERAPY TECHNIQUES: MICHAEL, A SIX-YEAR-OLD BOY
(16mm, color, sound, 12 min.)

Content: Michael, a six-year-old child of divorced parents, in his first therapy session.

Suggested use: Teacher training or program advocacy.

Available from: American Art Therapy Association, Post Office Box 11604, Pittsburgh, Pennsylvania 15228.

. EARLY EXPRESSIONISTS
(16mm, color, sound, 15 min.)

Content: A recording of spontaneous and rhythmic movements with two and four-year-old children using varying art media.

Suggested use: Teacher training.

Available from: Modern Talking Picture Service, Inc. 1212 Avenue of the Americas, New York, New York 10022.

. FINGER PAINTING AS A PROJECTIVE TECHNIQUE

(16mm, color, sound, 21 min.)

Content: Demonstration and discussion of a technique for teaching fingerpainting to patients. Does not attempt to teach interpretation of fingerpainting.

Suggested use: Teacher training.

Available from: Audio Visual Service, Pennsylvania State University, University Park, Pennsylvania 16802.

. FIRST STEPS IN CLAY MODELING
(16mm, color, sound, 18 min.)

Content: Demonstrating the use of clay as a medium through which a child may express his reactions to perceptions and the teacher may become more in tune with what the child's reality is.

Suggested use: Teacher training.

Available from: American Foundation for the Blind, Inc., 15 West 16th Street, New York, New York 10010.

FREE EXPRESSION PAINTING IN CHILD PSYCHIATRY
(16mm, color, sound, 30 min.)

. Content: Describes painting experiences with emotionally disturbed children.

Suggested use: Teacher training or general audience.

Available from: Geigy Pharmaceuticals, c/o Association Films, Inc., 600 Grand Avenue, Ridgefield, New Jersey 07657.

. GESTALT ART EXPERIENCE WITH JANIE RHYNE
(16mm, color, sound, 27 min.)

Content: Janie Rhyne presents the principal concepts of gestalt art therapy and leads a group through three therapeutic experiences: "Finding Your Own Rhythm Vocabulary"; "Creating Your World in Clay", and "Building a World Together". Designed to encourage natural expression, self-orientation, and self-recognition.

Suggested use: Teacher training.

Available from: Extension Media Center, University of California, Berkeley, California 94720.

. GRAVITY IS MY ENEMY
(Film, 26 min.)

Content: A sensitive account of the life of artist Mark Hicks who, because of an accident, has only the use of the muscles in his face and neck. An Academy Award winning film for best short documentary.

Suggested use: General audiences.

Available from: Churchill Films, Los Angeles, California

HELLO UP THERE
. (16mm, color, sound, 7 min.)

Content: Illustrates children's feelings about the adult world as revealed through their drawings, paintings and comments.

Suggested use: General or professional audience.

Available from: Learning Corporation of America, 711 5th Avenue, New York, New York 10022.

. HOW COME WHEN IT'S THUNDERING YOU DON'T SEE THE MOON?
(16mm, color, sound, 13 min.)

Content: A teacher in a Harlem junior high school tries to help children release their feelings through drawing and painting, guiding children through the transition between their present life and their potential future.

Suggested use: Teacher training, general information.

Available from: Syracuse Film Library, 1455 East Colvin Street, Syracuse, New York 13210.

. HOW DO YOU FEEL?
(16mm, color, sound, 10 min.)

Content: Children comment on their view of the world through their drawings depicting life-influencing events. This film invokes varied responses from boys and girls about being loved, afraid, happy and sad.

Suggested use: Motivation for arts experience.

Available from: Visual Aids
. Service, University of Illinois Champaign, Illinois 61820.

. LEONARDO: THE CHILDHOOD IN VINCI
(16mm, color, sound, 28 min.)

Content: Leonardo de Vinci, between 6 and 16, his dual family constellation as shown in his earliest drawings and actions, along with his efforts to overcome recorded handicaps through his art and science.

Suggested use: General audience or for use with older handicapped children.

Available from: S. Paul Klein, Post Office Box 42, Garrett Park, Maryland 20766.

. LORI - ART THERAPY AND SELF DISCOVERY
(16mm, color, sound, 32 min.)

Content: The film story of an emotionally disturbed 15-year-old girl and her struggle to emerge from her private world into a growing individual in touch with herself and the world around her. Her progression is revealed through art psychotherapy sessions with Helen Landgarten, ATR.

Suggested use: Teacher training; parents.

Available from: The Film Company of America, 7524 Woodley Avenue, Van Nuys, California 91406.

. THE MAGIC MIRROR OF ALOYSE

(16mm, color, sound, 27 min.)

Content: Examines the work of Aloyse, a chronic schizophrenic, who has fascinated the medical world for over 40 years. Her rare, creative drawings are of interest from a symbolic, psychiatric and artistic point of view.

Suggested use: Professional audience.

Available from: New York University Film Library, 26 Washington Place, New York, New York 10003.

. METHODS OF TEACHING ART TO THE MENTALLY RETARDED
(16mm, color, sound, 33 min.)

Content: This six-step planning and teaching method for art lessons is based on the premise that art contributes to the personal development of the child as well as having therapeutic value for the mentally retarded. This teacher training film reaffirms that art with the mentally retarded child is aimed at personal development rather than artistic merit.

Suggested use: Teacher training.

Available from: Indiana University, Audio Visual Center, Bloomington, Indiana 47401.

. MIMI
(16mm, color sound, 18 min.)

Content: Mimi, a young paraplegic, comments on her struggle not to see herself as others might, her efforts to become a professional artist, and her personal philosophy of life.

Suggested use: Appropriate for professional, general or handicapped audience.

Available from: Billy Budd Films, 235 East 57th Street, New York, New York 10022.

. ONE DAY IN THE LIFE OF BONNIE CONSOLO
(Film, 16½ min.)

Content: A portrayal of a woman born without arms, who learns to lead a normal life by maintaining a positive attitude and a strong personal drive to succeed, and by developing her artistic skills in the visual arts.

Suggested use: General audiences.

Available from: Barr Productions, Pasadena, California

. PAINTING IS LOVING
(Film, 20 min.)

Content: A moving portrayal of how mentally retarded teenagers become more confident and self-reliant through their painting experiences at the Exceptional Children's Foundation, Los Angeles, California.

Suggested use: General and professional audiences.

Available from: Charles E. Conrad Studio, Burbank, California

THE SHAPE OF A LEAF
(29 min.)

Content: A discussion by a group of retarded children on how their academic work relates to their art experiences in painting, stitchery, weaving, batiking, ceramics, mask making and puppetry.

Suggested use: General audiences, teachers, administrators, artists.

Available from: Campbell Films, Saxtons River, Vermont 05154.

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VISUAL ARTS ORGANIZATIONS

American Art Therapy Association
428 East Preston Street
Baltimore, Maryland 21202
(301) 528-4147

American Association of Museums
1055 Thomas Jefferson Street, NW
Washington, D.C. 20007
(202) 338-5300

National Art Education Association
1916 Association Drive
Reston, Virginia 22091
(703) 860-8000

National Association of Schools
of Art
11250 Roger Bacon Drive
Reston, Virginia 22090
(703) 437-0700

National Educational Council for
Creative Therapies, Inc.
20 Rip Road
Hanover, New Hampshire 03755
(603) 643-2651

. AND A TIME TO DANCE
(16mm, black/white, sound 10 min.)

Content: Shows the use of creative movement with two groups of retarded children: in an institution and in a community nursery.

Suggested use: Teacher training, general audience.

Available from: Commonwealth Mental Health Foundation, 4 Marlboro Road, Lexington, Massachusetts 02173.

. AND SO THEY MOVE
(16mm, color, sound, 17 min.)

Content: Excellent film on movement education with physically handicapped elementary school children. Many practical and meaningful activities on fundamental movement experiences are presented with accompanying theoretical narration on the value of the activities.

Suggested use: Helpful to physical education teachers and special educators.

Available from: Michigan State University, East Lansing, Michigan 48823.

. CHILDREN DANCE
(16mm, black/white, sound, 14 min.)

Content: Children explore space, time and force through dance improvisations. Designed for dancers and teachers who want to introduce dance in the classroom.

Suggested use: Teacher training.

Available from: University of California, Extension Media Center, Berkeley, California 94720.

. CHILDREN: IN CONFLICT AND MOVEMENT
(1/2 inch videotape, 20 min.)

Content: Movement specialist, Alice Martin DeMund, explains creative movement and demonstrates its value with two children who have severe developmental problems.

Suggested use: Teacher training.

Available from: Alice Martin DeMund, Institute for Movement Exploration, Inc., 15 Lewis Street, Hartford, Connecticut 06103.

. CREATIVE ART CREATIVE MOVEMENT - AN INTEGRATED APPROACH
(1/2 inch or 3/4 inch videotape, 30 min.)

Content: A group of six trainable mentally retarded children, led by Crystal Kinda, demonstrate a variety of creative movement activities. The classroom teacher will find many practical suggestions; some teachers may find the studio setting too "ideal". Excellent tape.

Suggested use: Teacher training.

Available from: Crystal Kinda, Creative Arts Department, Cantalician Center for Learning, 3233 Main Street, Buffalo, New York 14214.

. CREATIVE MOVEMENT WITH BLIND DEAF (videotape)

Available from: New England Regional Center for Services for Deaf Blind, 175 North Beacon Street, Watertown, Massachusetts 02172.

. CRYSTAL AND KEVIN
(1/2 inch or 3/4 inch videotape cassette, 30 min.)

Content: Crystal Kinda conducts a dance/movement session with a profoundly retarded 9-year-old boy. For brief moments, they enter each other's world by establishing eye contact and sharing sight, sounds and feelings.

Suggested use: Teacher training, general audience.

Available from: Crystal Kinda, Creative Arts Department, Cantalician Center for Learning, 3233 Main Street, Buffalo New York 14214.

. DANCE IS
(15 min.)

Content: An introduction to the ways in which meaningful dance experiences contribute to the educations, growth and joy of children, youth and adults. The program presents a panorama of dance in its many forms, multi-cultured, world-wide and ageless.

Suggested use: General and professional audiences.

Available from: The American Alliance for Health, Physical Education and Recreation, Washington, D.C.

. DANCE WITH JOY
(16mm, color, sound, 11 min.)

Content: Illustrates the longitudinal effectiveness of movement and dance. The philosophy, activities, methods, and approaches are appropriate for youngsters with various handicapping conditions including the mentally retarded, emotionally disturbed, and physically involved.

Suggested use: Appropriate for professional or general audience.

Available from: Documentary Films, 3217 Trout Gulch Road, Aptos, California 95003.

. ECHOES OF CHILDHOOD
(16mm, color, sound, 20 min.)

Content: A documentary film of the perceptual motor developmental curriculum developed at the Bethune School in Minneapolis. Handicapped, retarded children learn through an integrated program of dance, movement, art, music, drama, poetry.

Suggested use: Teacher training.

Available from: Chris Robson, 680 Beach Street, Suite 360, San Francisco, California 94109.

. IN TOUCH
(16 mm, black/white, sound, 25 min.)

Content: A two-part film on the use of movement in rehabilitation of severely retarded children. Section I shows the training of teachers of exceptional children in a movement class, based on the Laban principles of dance. Section II shows teachers applying their lesson in their work with 7 to 10-year-olds.

Suggested use: Teacher training and general audience presentation.

Available from: New York University Film Library, 26 Washington Place, New York 10003

. LOOKING FOR ME
(16mm, black/white, voice-over narration, music, 29 min.)

Content: Documentary on the work of dance/movement therapist Janet Adler. Sessions with disturbed children over a period of weeks clearly shows growth.

Suggested use: Teacher training or as information on the value of dance as therapeutic tool.

Available from: University of California, Berkeley, Extension Media Center, Berkeley, California.

. MOVEMENT IN LEARNING: A DANCER TEACHES ACADEMIC READINESS
(16mm, color, sound, 35 min.)

Content: A description of the work of dancer Lou Tupler with learning disabled students from the Kingsbury Lab School. Film portrays characteristics of learning disabled child and shows movement and dance techniques to program for success. Lab school teachers talk about learning disabilities and how movement strategies can develop audience readiness skills.

Suggested use: Appropriate for teacher training and speech education regular classroom teachers, parents, and physical therapists.

Available from: The Kingsbury Lab School, 1809 Phelps Place, N.W. Washington, D.C. 20008.

. MOVING/MAKING/ME
(16mm, black/white, 28 min.)

Content: A documentary film of 13 primary educable mentally retarded children in dance and art sessions that were part of a Creative Arts Therapy research program. Throughout the film the art therapist, Georgiana Jungels, and dance therapist, Carole Weiner, discuss art and movement styles of each child.

Suggested use: Teacher train-

ing and general audience.

Available from: Realist Photographers, c/o Jungels, 745 Delavan Avenue, Buffalo, New York 14226.

. SHOW ME
(16mm, black/white, 30 mins.)

Content: This film is designed to promote the teaching of movement and rhythms to the mentally retarded and provides a channel through which physical educators may introduce a program adapted to the specific needs of the mentally retarded.

Suggested use: Teacher training, special educators.

Available from: United World Films, Inc., 221 Park Avenue, South, New York, New York 10003.

. A VERY SPECIAL DANCE
(15 min.)

Content: A demonstration of the work of Ann Riordan, a professional dance artist and educator, revealing the abilities of handicapped individuals to be creative and to communicate with others through dance.

Suggested use: General and professional audiences.

Available from: American Alliance for Health, Physical Education and Recreation, Washington, D.C.

DANCE PUBLICATIONS

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American Dance Therapy Association, "American Journal of Dance Therapy." Vol. 1-1, 1-2, 2-1, 2-2, Columbia, Maryland 21044.

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Duggan, Diane. "Goals and Methods in Dance Therapy with Multiply Handicapped Children." American Journal of Dance Therapy. (Spring/Summer, 1978).

Feldenkrais, M. Awareness Through Movement. Harper and Row, New York, New York.

Focus on Dance. American Alliance for Health, Physical Education and Recreation, 1201 16th Street, NW, Washington, D.C. 20036.

Hatcher, Caro C. and Mullin, Hilda. More Than Words . . . Movement Activities For Children. Available from H. Mullin, 2353 Duane Street, Los Angeles, California 90039.

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Katz, Stephanie. Dance Therapy and PL 94-142. Available from American Dance Therapy Association (ADTA), 2000 Century Plaza, Columbia, Maryland 21044.

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Kinda, Crystal. Foot Party - Socialization and Dance/Movement Activities for Handicapped Teens and Adults. Available from author, 3233 Main Street, Buffalo, New York.

Kinda, Crystal. Me . . . Body Awareness for Exceptional Children; Space . . . Spatial Awareness/Exceptional Children; Colors . . . Color Awareness/Exceptional Children (3 separate books). DOK Publishing Company, 71 Radcliffe Road, Buffalo, New York 14214.

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Riordan, Anne. "Working with the Handicapped", Design for Arts in Education, Washington, D.C., March-April (1981).

Riordan, Anne. "A Conceptual Framework for Teaching Dance to the Handicapped", Focus on Dance IX, AAHPERD, Reston, Virginia (1980).

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Schmais, Claire. "Dance for the Disabled". Arise Magazine. Vol. 2, No. 10, Brooklyn: Brooklyn School for the Special Child, 1979, pp. 9-11.

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Stein, Julian (ed.). Materials on Creative Arts, Crafts, Dance, Drama, Music, Bibliotherapy - For Persons With Handicapping Conditions. American Association for Health, Physical Education and Recreation, Washington, D.C. (revised 1977).

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Wisher, Peter R. "Dance and the Deaf." Journal of Health, Physical Education, and Recreation, 40 (1969), 81.

Wethered, Audrey. Movement and Drama in Therapy: The Therapeutic Use of Movement, Drama, and Music. Plays, Inc., Boston, Massachusetts (1973).

DANCE ORGANIZATIONS

American Dance Guild
1133 Broadway, #1427
New York, New York 10010
(212) 691-7773

American Dance Therapy Association
2000 Century Plaza
Suite 230
Columbia, Maryland 21044
(301) 997-4040

Committee on Research in Dance
35 West Fourth Street
Room 675D
New York University
Department of Dance Education
New York, New York 10003
(212) 598-3459

Institute for Movement
Exploration, Inc.
15 Lewis Street
Hartford, Connecticut 06103
(203) 549-5527

National Dance Association
1900 Association Drive
Reston, Virginia 22091
(703) 476-3436

. DO IT!
(16mm, color, sound, 20 min.)

Content: Demonstrating the development of a drama program, this film series shows games designed to lead handicapped learners towards the realization of social skills. The Mentally Handicapped Series.

Suggested use: For classroom or teacher training.

Available from: Halmark Films and Recording, Inc., Educational Division, 51-53 New Plant Court, Owings Mills, Maryland 21117.

. DRAMATIC PLAY
(16mm, color, sound, 32 min.)

Content: Through dramatic play, children are encouraged to explore the multifaceted educational processes available through this art form. Also deals with the teacher's role in evaluating the child's level of conceptualization.

Suggested use: Teacher training or classroom use.

Available from: Indiana University, Audio-Visual Center, Bloomington, Indiana 47401.

. FREE TO BE ME
(30 min.)

Content: A description of a drama/theatre experience in which the Human Tree Players, a group of mentally retarded individuals, develop and produce a touring show.

Suggested use: General and professional audiences.

Available from: Delaware County Association of Retarded Citizens, Inc., Muncie, Indiana.

. GESTURES
(10 min.)

Content: A reading by deaf poet Dorothy Miles in which she eloquently signs and recites her poetry demonstrating that the various aspects of poetry can be communicated in a variety of ways.

Suggested use: General audiences and persons interested in sign language.

Available from: Joyce Media, 8573 Shirley Avenue, Northridge, California 91328.

. THE GREEN CREATURE WITHIN: ART AND DRAMA WITH ADOLESCENTS IN GROUP PSYCHOTHERAPY

Available from: Pittsburgh Child Guidance Center, 201 DeSoto Street, Pittsburgh, Pennsylvania 15213.

. INTOLERABLE
(16mm, black/white, sound, 10 min.)

Content: This experimental film uses classic silent movie techniques of slapstick comedy. National Theatre of the Deaf actors perform with the intent of educational entertainment, to

teach basic vocabulary to deaf children.

Suggested use: Useful to parents and children learning to sign.

Available from: Western Maryland College, Total Communication Laboratory, Westminster, Maryland 21157.

. THE MIKADO IS COMING
(16mm, black/white and color combined, sound, 25 min.)

Content: Shows the teamwork involved in helping a group of physically handicapped children put on the operetta "The Mikado."

Suggested use: Appropriate for general or professional audience.

Available from: Audio-Visual Center, University of Iowa, Iowa City, Iowa 52240.

. MOVEMENT IN TIME AND SPACE

Available from: Penn State University Audio-Visual Services, University Park, Pennsylvania 16802.

. PLAYING, PRETENDING: SPONTANEOUS DRAMA WITH CHILDREN

Available from: Pittsburgh Child Guidance Center, 201 DeSoto Street, Pittsburgh, Pennsylvania 15213.

. THE PLEASURE OF PLAY: DRAMA WITH HANDICAPPED CHILDREN

Available from: Pittsburgh Child Guidance Center, 201 DeSoto Street, Pittsburgh, Pennsylvania 15213.

. STORY ACTING IS FUN

Available from: Division of University Relations, Florida State University, Tallahassee, Florida 32306.

. THREE LOOMS WAITING

Available from: Time-Life Films, Inc., 43 W. 16th Street, New York City, New York 10016.

. A TOUCH OF HANDS
(25 min.)

Content: A description of the experiences of puppeteer Ed Lilly with handicapped and non-handicapped children in a rural school in Pennsylvania. Creativity, self-awareness, self-confidence, and joy emerge from the 4-day encounter between the sensitive puppet maker/expressive therapist and the children.

Suggested use: General and professional audiences, parents, educators, children and youth.

Available from: University of Pittsburgh Center for Instructional Resources, Pittsburgh, Pennsylvania.

Irwin, E. "Play, Fantasy and Symbols; Drama with Emotionally Disturbed Children." American Journal of Psychotherapy, Vol. 31, No. 3 (1977), 426-436. Association for Advancement of Psychotherapy, 114 East 78th Street, New York, New York 10021.

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Journal of Group Psychotherapy and Psychodrama. Published by the American Society of Group Psychotherapy and Psychodrama, 39 East 20th Street, New York, New York 10003.

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Blumberg, Marvin L. "Creative Dramatics: An Outlet for Mental Handicaps." Journal of Rehabilitation. Vol. 42, No. 6 (November/December 1976), 17-20.

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Case, Maurice. "Recreation for Blind Adults." Charles C. Thomas Publications, Springfield, Illinois 62717 (1966).

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Chefitz, Dan. Theatre in My Head. Little Brown & Company, Boston, Massachusetts (1971)

"Creative Dramatics." American Alliance for Health, Physical Education, and Recreation, Washington, D.C. (1977).

Dramatics. Published by International Thespian Society, 3368 Central Parkway, Cincinnati, Ohio 45225.

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Gerald, Buchen L. "Roleplaying and the Educably Mentally Retarded." Fearon Publishers, Belmont, California.

Gillies, Emily P. Creative Dramatics for All Children. Association for Childhood Education International, Washington, D.C. (1973).

Ginglend, David R. "The Expressive Arts for the Mentally Retarded." National Association for Retarded Children, New York, New York (1967).

Heinig, R. and Stillwell, L. Creative Drama for the Classroom Teacher. Prentice-Hall, Inc., Englewood Cliffs, New Jersey 07632 (1976).

DRAMA ORGANIZATIONS

American Society of Group
Psychotherapy and Psychodrama
39 East 20th Street
New York, New York 10003
(212) 831-2318

American Theatre Association
1029 Vermont Avenue, N.W.
Room 420
Washington, D.C. 20005
(202) 737-2017

Association for Poetry Therapy
799 Broadway, Suite 629
New York, New York 10003
(212) 254-6665

Association Internationale
du Theatre Pour
l'Enfance et la jeunesse
U.S. Center for ASSITEJ
School of Drama
563 Elm Avenue
Norman, Oklahoma 73019

Black Theater Alliance
410 West 42nd Street
New York, New York 10019
(212) 564-2266

International Thespian Society
3368 Central Parkway
Cincinnati, Ohio 45225

National Association of Activity
Therapy and Rehabilitation Programs
St. Elizabeth Hospital
2700 Martin Luther King Avenue, S.W.
Washington, D.C. 20006

National Association for Drama
Therapy
Theatre Department
William Patterson College
Wayne, New Jersey 07470

National Occupational Therapy
Association
251 Park Avenue South
New York, New York 10010

Sherrill, C. (ed.). Creative Arts for the Severely Handicapped. Charles C. Thomas Publications, Springfield, Illinois (1979).

Siks, Geraldine Brian. "Drama with Children." Harper and Row, New York, New York (1977).

Smilansky, Sara. The Effects of Sociodramatic Play on Disadvantaged Pre-School Children. John Wiley and Sons, New York, New York.

Spolin, Viola. Improvisation for the Theatre. Northwestern University Press, Evanston, Illinois (1963).

Theatre News; Education Theatre Journal; Secondary School Journal; Children's Theatre Review. Published by a division or assso-ciation of the American Theatre Association (ATA), 1029 Vermont Avenue, NW, Washington, D.C. 20005.

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Wethered, Audrey G. Movement and Drama in Therapy. Plays, Inc., Boston, Massachusetts (1972).

MUSIC FILMS/MEDIA

. DISCOVERING RHYTHM
(16mm, color, sound, 11 min.)

Content: The film demonstrates to children that rhythm is an outgrowth of normal activities such as walking, running, etc. Children are taught basic concepts relating to rhythm.

Suggested use: Teacher training, and with children.

Available from: Universal Education and Visual Arts, 221 Park Avenue, New York, New York

. GIVE ME A SIGN
(3 min.)

Content: An upbeat film in which lively young people sing and sign the song "GIVE ME A SIGN." Created by I Hear Young Hand, Inc.

Suggested use: General audiences and persons interested in sign language.

Available from: Joyce Media, 8573 Shirley Avenue, Northridge, California 91328.

. THE I IN THE BEAT
(16mm, color, sound, 14 min.)

Content: This is a documentary film about primary educable mentally retarded children. Music therapy as shown in this presentation is primarily concerned with affecting change through self-expression, release of emotions, relaxed group interaction, organization and stimulation.

Suggested use: Teacher training.

Available from: Greenberg May Productions, Inc., 148 Virginia Street, Buffalo, New York 14201.

. LET ME SHOW YOU WHAT WE'RE GONNA DO
(16mm, color and black/white, sound, 30 min.)

Content: Through images and sound, including children's voices, an exploratory art program is given by 4 to 14-year-olds. These children exceed adult expectations by developing individually in rhythm and style.

Suggested use: Teacher training, general and parent audience.

Available from: Child Guidance Center, 201 DeSoto Street, Pittsburgh, Pennsylvania 15213

. LINKING SOUND AND SYMBOL
(16mm, color, sound, 25 min.)

Content: A demonstration of the Kingsbury Lab School's progressive program for learning disabled children. With the use of musical instruments, the children experience sound while seeing the symbols, promoting concept formation.

Suggested use: Teacher training.

Available from: Kingsbury Lab School, 2138 Bancroft Place, NW, Washington, D.C. 20008.

. THE MUSIC CHILD
(16mm, black/white, sound 48 min.)

Content: A film about the use of music therapy in treatment of the autistic and multiply handicapped child, demonstrating the value of an improvisational approach through live sessions. (Blue Ribbon Award, American Film Festival, 1976).

Suggested use: For all teachers of handicapped, as well as interested decision-makers at various levels of school systems and governments.

Available from: Benchmark Films, Inc., 145 Scarborough Road, Briarcliff Manor, New York 10510.

. MUSIC FOR THE EXCEPTIONAL CHILD
(3/4 inch videocassette, 1/2 inch EIA reel-to-reel, 18 min.)

Content: Music activities for the exceptional child. Joyful learning is depicted through musical experience especially designed for the Primary EMH child. It is concerned with the discovery of self-awareness and academic transfer possibilities through music.

Suggested use: Teacher training.

Available from: Illinois Office of Education, TV Section, 100 North First Street, Springfield, Illinois 62777.

. MUSIC MAKERS ALL
(16mm, color, sound, 28 min.)

Content: Student groups at different levels of development, from beginning rhythm groups to high school concert bank, illustrate this progressive system of instruction.

Suggested use: Teacher training.

Available from: Fairfield South Elementary School, 5460 Bibury Road, Fairfield, Ohio 45014.

P.L. 94-142 (IMPLICATIONS OF THE LAW)

Available from: Instructional Media Services, 128 East Pittsburgh Street, Greensburg, Pennsylvania 15601.

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Birkenshaw, Lois. Music for Fun, Music for Learning. 2nd ed. Holt, Rinehart and Winston Canada, Ltd., Toronto, Canada (1977).

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Gillespie, Avon. In Workshop (record), Hellos and Goodbyes (sheet music), Zing, Zing, Zing (sheet music). Belwin/Mills Publishing Corporation, Melville, New York 11746.

Ginglend, D. and Stiles, W. Music Activities for Retarded Children. Abingdon Press, Nashville, Tennessee (1965).

Graham, R. Music for the Exceptional Child. Music Educators National Conference, 1902 Association Drive, Reston, Virginia 22091 (1975).

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Hardy, Donna Dee. Music Mixtures. Volkwein Brothers, Inc., Pittsburgh, Pennsylvania (1977).

Jones, B. and Hawes, B.L. Step It Down. Harper and Row Publishers, New York, New York (1972).

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Levin, H., Levin, G., and Safer, N. Learning Through Music. Teaching Resources Corporation, 100 Boylston Street, Boston, Massachusetts 02116 (1975).

Music Educator's Journal. 1902 Association Drive, Center for Educational Associations, Reston, Virginia 22091.

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II. Songs with Resonator Bells
III. Fun for Four Drums
Presser Music Company, Bryn Mawr, Pennsylvania 19010.

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Vernazza, Marcella. Music Plus. Pruett Publishing Company, Boulder, Colorado (1977).

MUSIC ORGANIZATIONS

American Association for Music Therapy
777 Education Building
35 West 4th Street
Washington Square
New York, New York 10003
(212) 598-3491

American Choral Directors Association
Post Office Box 5310
Lawton, Oklahoma 73504
(405) 355-8161

Association of Independent Conservatories of Music
850 Seventh Avenue
Suite 1005
New York, New York 10019
(212) 586-3495

College Band Directors National Association
University of California - Berkeley
Berkeley, California 94720
(415) 642-3436

College Music Society
Department of Music
State University of New York
Binghamton, New York 13901
(607) 798-2433

Music Educators' National Conference
1902 Association Drive
Reston, Virginia 22091
(703) 860-4000

Music Teachers' National Association
Carew Towers, #408
Cincinnati, Ohio 45202
(513) 421-1420

National Association for Music Therapy, Inc. (NAMT)
901 Kentucky
Suite 206
Lawrence, Kansas 66044
(913) 842-1909

National Association of College Wind and Percussion Instructors
NE Missouri State University
Kirksville, Missouri 63501
(816) 665-5121

National Association of Schools of Music
11250 Roger Bacon Drive
Reston, Virginia 22090
(703) 437-0700

. BOARD AND CARE
(16mm, 27 min.)

Content: This short story focuses on the brief effort of two retarded teenagers to break through to meaningful relationship. Winner of a 1980 Academy Award for Live Action Short Film.

Suggested use: Teacher training. Introduction for general audience.

Available from: Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood, California.

. THE CALIFORNIA STORY
(16mm, color, sound, 15 min.)

Content: A pre-tour introduction of the Oakland Museum's program for the deaf and hearing impaired.

Suggested use: Preparatory experience for children. Teacher training or in-service training.

Available from: Docent Council, Oakland Museum, 1000 Oakland, California 94604.

. CHILDREN AND THE ARTS: A FILM ABOUT GROWING
(16 mm, color, sound, 22 min.)

Content: A Model Cities Creative Arts Program using arts activities with young children. Emphasizes the common value of all art forms, the importance of these activities for children, spontaneous creativity, the need for practice to achieve mastery, and the social and interpersonal learning which are a part of the arts.

Suggested use: Advocate use of arts in educational program.

Available from: Pittsburgh Child Guidance Center, Department of Community Services, 201 DeSoto Street, Pittsburgh, Pennsylvania 15213.

. A CLASS FOR TOMMY
(16mm, black/white, sound 21 min.)

Content: The story of a young boy placed in a special class for the educable or moderately retarded child. Shows the admission procedure, and daily activities of the week: arts, crafts, physical education, value of music, and individual expression.

Suggested use: Appropriate for parents and teacher training.

Available from: University of Kentucky, Audio Visual Services, Scott Street Building, Lexington, Kentucky 50406.

. CONCEPT DEVELOPMENT/OUTDOOR PLAY
(16mm, color, sound, 17 min.)

Content: Focuses on concept development in young kindergarten children through outdoor activities, sand and water play, painting, art and music. Although the film depicts regular kindergarten children, it has many good concepts of formal learning.

Suggested use: Teacher training.

Available from: Lowren Productions, Inc.,Post Office Box 666, Mendocino, California 95460.

. CREATIVE GROWTH
(16mm, color, sound, 30 min.)

Content: Explanation of what happens when quality of living becomes a major consideration in the rehabilitation - or habilitation - of developmentally disabled persons; and what happens when feelings of self-esteem and mastery found through a leisure activity generalize to all aspects of a person's life.

Suggested use: Teacher/professional training, awareness.

Available from: James Stanfield Film Associates, Post Office Box 1983, Santa Monica, California 90406.

. THE CURB BETWEEN US
(15½ min.)

Content: A description of the progress of a young man disabled as a result of an accident, who is confronted with many kinds of barriers. Terry shares his thoughts about being disabled and discusses attitudes and behaviors he has encountered.

Suggested use: General audience.

Available from: Barr Films, Pasadena, California.

. DAVID
(16mm, 28 min.)

Content: David is an articulate and athletic 17-year-old with Down's syndrome who talks freely about his successful life. This is a documentary made while David was taking a leading role in a CBS dramatization.

Suggested use: Motivation for the handicapped, advocacy for arts.

Available from: Filmakers Library, 113 East 38th Street, Suite 703A, New York, New York 10022.

. EXCEPTIONAL TIMES: AN HISTORICAL PERSPECTIVE OF SPECIAL EDUCATION
(16mm, 20 min.)

Content: Documentary on the last 100 years in the history of special education.

Suggested use: Teacher training and professional and general use.

Available from: The Council for Exceptional Children, 1920 Association Drive, Reston, Virginia 22091.

. FEELING FREE
(16mm, color, sound 15 min.; series of six films also in videocassettes)

Content: Each film is about one child in "FEELING FREE" Television series. Each film is a narrative portrait of a rap session with the child and peers (disabled/nondisabled); and games or hobbies the child likes. Series is accompanied by print material.

Suggested use: Third and fourth grade students: class-

room use for handicap awareness and teacher training.

Available from: Scholastic Magazines, Inc., 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

. FREE
(16mm, color, sound, 18 min.)

Content: The "Hawaii Association for Retarded Children" for severely and profoundly handicapped individuals program includes arts, crafts, music and rhythm activities, toy play, puppetry, as well as perceptual motor and physical fitness activities.

Suggested use: Teacher training or as advocacy presentation.

Available from: Hawaii Association for Retarded Children, Office of Health Education, Post Office Box 3378, Honolulu, Hawaii 96801.

. GOOD MORNING, MY EYE
(16mm, color, sound, 16 min.)

Content: Produced by schizophrenic patients of the Psychiatric Clinic of the University of Lausanne. Humorous and symbolic portrayal of daily life in a psychiatric hospital setting.

Suggested use: Parent training.

Available from: Embassy of Switzerland, Cultural and Information Office, 2900 Cathedral Avenue, NW, Washington, D.C. 20008.

. HANDICAPISM
(slide-tape, 25 min.)

Content: An examination of the myths, prejudices and stereotypes that promote unjust and unequal treatment of handicapped persons.

Suggested use: General audience.

Available from: Human Policy Press, Syracuse, New York.

. I HAVE AN EGG
(16mm, black/white, sound, 14 min.)

Content: A demonstration of blind children exploring the wonders of the egg, from the raw stage to the hatched chick. The children explore the different stages by tasting, touching, and smelling.

Suggested use: Motivation for arts experiences; teacher training.

Available from: Indiana University, Audio-Visual Center, Bloomington, Indiana 47401.

. KING KONG IN A BLANKET
(16mm, black/white, no sound, 9 min.)

Content: A look at Spindleworks, a sheltered workshop for mentally handicapped adults in Brunswick, Maine. Workshop

members are shown dancing, spinning yarn and hooking rugs.

Suggested use: Teacher training and general audience presentation.

Available from: M.I.C.A., Box 4124, Station A, Portland, Maine 04101.

KINGSBURY CENTER LAB SCHOOL: Six Education Films . . .

Synopsis: Students filmed are from the Lab School, an elementary and junior high day school for learning disabled children, and from a summer program for learning disabled children.

Suggested use: Teacher training, awareness.

Available from: Ms. Rebecca Beyer, The Kingsbury Center Lab School, 2138 Bancroft Place, NW, Washington, D.C. 20008.

Films One through Five -- LEARNING FOR A LIFETIME: THE ACADEMIC CLUB METHOD

The Academic Club method was developed by Sally L. Smith. It has been used to teach many students, with and without learning disabilities, in public and private schools, and in large and small groups. Any teacher can lead a club. Any subject can be taught through the club approach. The first five films give a teacher the necessary tools . . .

PART ONE ...
INTRODUCTION
(16mm, color, sound narration, 27½ min.)

Content: In academic clubs, students who have failed in regular classrooms are able to learn using the love of pretend and ingenuity that are a natural part of their play. Learning in a club involves the child's body, his mind and all of his senses. The knowledge he acquires is not superficial; it will remain with him throughout his life.

PART TWO ...
THE SETTING UP OF A CLUB
(16mm, color, sound, narration, 27½ min.)

Content: With a $10 investment in cloth, construction paper, posters and tape, a classroom is turned into Mount Olympus where 12 learning disabled children study history, geography and literature as members of a Greek Gods Club. The club in action is highly structured. Structure, used to block out distractions, to create order and to achieve a sense of belonging, is achieved by daily rituals, regular seating arrangements, formalized routines and appropriate identities.

PART THREE ...
DEVELOPING READING READINESS SKILLS
(16mm, color, sound, narration, 27½ min.)

Content: What skills does a child need to read? First academic club teachers answer this question. Then they gather in "Brainstorming" sessions to invent and prepare club activities that will teach specific reading readiness skills within a particular

dramatic framework.

PART FOUR ...
TEACHING HISTORY, GEOGRAPHY AND CIVICS
(16mm, color, sound, narration, 27 min.)

Content: Lab School students advance through six periods of history from 6-year-old Cavemen to 12-year-old American revolutionaries and industrialists. Knights of the Middle Ages become alchemists, putting all of their senses to work as they sniff, taste, feel and examine "powders". Renaissance Councillors look for examples of perspective in art of the masters and then look at each other in perspective on a city street.

PART FIVE ...
THE TEACHER AS CLUB LEADER
(16mm, color, sound, narration, 25 min.)

Content: A public school teacher turns her large third grade class into a Smokey the Bear Club. Her students dissect a chicken as part of their study of nature, science and animals.

Film Six -- TOOLS FOR LEARNING: AN ARTIST TEACHES ACADEMIC SKILLS THROUGH WOODWORK
(16mm, color, sound, narration, 27½ min.)

Content: In the Lab School's woodwork shop, sculptor and artist, Bert Schmutzhart, and his students measure, saw, drill, hammer and paint. The students concentrate on the product - a chair, a table, a boat, a musical instrument. The sculptor concentrates on the learning process-coordination of eye and hand spatial relationships, planning and organization, sequencing and the relationship of the parts to the whole.

. LIKE YOU LIKE ME
(16mm, color, sound, 23 min.)

Content: Series of 10 animated films is designed to help teachers as they face the problems of identifying the least restrictive environment in which handicapped children can function and succeed.

Suggested use: Teacher training.

Available from: Encyclopedia Britannica Educational Services, 425 North Michigan Avenue, Chicago, Illinois 60611.

. MASK FOR ME/MASK FOR YOU
(16mm, color, sound, 16 min.)

Content: A young child, lonely and rejected, discovers acceptance and creativity through a community arts center.

Suggested use: Program advocacy with general audience.

Available from: Syracuse Film Library, 1455 East Colvin Street, Syracuse, New York 13210.

. MR. SYMBOL MAN
(16mm, color, sound, 50 min.)

Content: Charles Bliss explains his picture symbol language called "Blissymbolics".

Shows the use of Blissymbols with non-speaking, physically handicapped children with cerebral palsy at the Ontario Centre for Crippled Children in Toronto.

Suggested use: Teacher training.

Available from: Films, Inc., 145 Scarborough Road, Briarcliff Manor, New York 10510.

. MOVING/MAKING/ME
(16mm, black/white, sound, 28 min.)

Content: Documentary film of 13 primary educable mentally retarded children in dance and art sessions. The film focuses on the children's art styles, their original dances and art work.

Suggested use: Information or advocacy for arts with handicapped; teacher training.

Available from: Realist: Photographers and Film Makers, 196 North Park, Buffalo, New York 14216

. NICKY: ONE OF MY BEST FRIENDS
(16mm, 15 min.)

Content: Shows how Nicky, a 10-year-old blind cerebrally palsied fifth-grader has been successfully mainstreamed into a Mamaroneck, New York public school.

Suggested use: Teacher training and general audience.

Available from: CRM/McGraw-Hill Films, 110 15th Street, Del Mar, California 92014.

. SOMETHING SPECIAL
(25 min.)

Content: A film by the Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, which portrays the ways in which all the arts are basic within education. The film encourages the inclusion of meaningful arts programs in established elementary and secondary school programs.

Suggested use: General and professional audiences, school administrators.

Available from: The National Art Education Association, Reston, Virginia.

. WHY MAN CREATES
(25 min.)

Content: An exploration of the concept and history of creativity. A visually dynamic and unique film.

Suggested use: General audiences.

Available from: Pyramid Films, Santa Monica, California.

GENERAL PUBLICATIONS

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Baker, Clifford, D. and Fowler, B.J. Handbook of Teacher Training Activities to Prepare General Educators to Work With Handicapped Children. Educational Services, 118 40th Avenue, Greeley, Colorado 80631.

Bartholomew, Donne and Tannen, Christina. Resource Guide for Community Arts Development. Sangamon State University, Illinois Arts Council, 111 North Wabash, Chicago, Illinois 60602 (1979).

Benne, Bradford, Gibb, and Lippitt. The Laboratory Method of Learning and Changing. Science and Behavior Books, Palo Alto, California (1975).

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Lazar, S.L., Sippel, H. and D'Alonzo, B.J. "Changing Attitudes Toward the TMR Through an Integrated Recreation Program." Mental Retardation (1977), 15 (4), 64.

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Northcott, W.H. (ed.). The Hearing Impaired Child in a Regular Classroom: Preschool, Elementary and Secondary Years. The Alexander Graham Bell Association for the Deaf, Inc., Washington, D.C. (1973).

Orlansky, M.D. "Active Learning and Student Attitudes Toward Exceptional Children." Exceptional Children (1979), 46 (1), 49-52.

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Pfeiffer, J. William and Jones, John E. (eds.). A Handbook of Structured Experiences for Human Relations Training 1973-1979. University Associates, La Jolla, California.

Raver, S.A. "Preschool Integration: Experiences from the Classroom." Teaching Exceptional Children (1979), 12 (1), 22-26.

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Sheare, J.B. "The Impact of Resource Programs Upon the Self-Concept and Peer Acceptance of Learning Disabled Children." Psychology in the Schools (1978), 15, 406-412.

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Vaydik, Frank and Gustzlaff, Gordon. In-Service Training (Management Aid 65). National Recreation and Park Association, Arlington, Virginia (1966).

GENERAL ORGANIZATIONS

Advocates for the Arts
570 Seventh Avenue
New York, New York 10018
(212) 354-6655

Alliance for Arts Education
John F. Kennedy Center for
the Performing Arts
Education Department
Washington, D.C. 20566
(202) 254-3250

American Arts Alliance
424 C Street, NE
Washington, D.C. 20002
(202) 544-3900

American Council for the Arts
(ACA)
570 Seventh Avenue
New York, New York 10018
(212) 354-6655

American Council for the Arts
in Education
1704 Bolton Street
Baltimore, Maryland 21217
(301) 383-0948

Arts Media Services
25 K Street, NE
Suite 200
Washington, D.C. 20002
(202) 789-2104

Association of College,
University and Community Arts
Administrators
Post Office Box 2137
Madison, Wisconsin 53701
(608) 262-0004

The Association of Handicapped
Artists, Inc.
503 Brisbane Building
Buffalo, New York 14203
(716) 842-1010

College Arts Association
of America
16 East 52nd Street
New York, New York 10022
(212) 755-3532

Handicapped Artists of
America, Inc.
8 Sandy Lane
Salisbury, Massachusetts 01950
(617) 462-6522

Hospital Audiences, Inc.
1540 Broadway
New York, New York 10036
(212) 575-7660

National Arts and the Handicapped
Information Service
Arts and Special Constituencies
Project, National Endowment
for the Arts
2401 E Street, NW
Washington, D.C. 20506
(202) 634-4284

National Assembly of Community Arts Agencies
1625 I Street, NW
Suite 725A
Washington, D.C. 20006
(202) 293-6818

National Association for Creative Children and Adults
8080 Springvalley Drive
Cincinnati, Ohio 45236
(513) 631-1777

The National Center for the Arts and Aging
The National Council on the Aging, Inc.
1828 L Street, NW
Washington, D.C. 20036
(202) 223-6250

National Committee, Arts for the Handicapped
1825 Connecticut Avenue, N.W.
Suite 418
Washington, DC 20009
(202) 332-6960

National Endowment for the Arts
2401 E Street, NW
Washington, D.C. 20506
(202) 634-6369

National Guild Community Schools of the Arts
570 Seventh Avenue
New York, New York 10018
(212) 840-0808

National Information Center on Volunteerism
Post Office Box 4179
Boulder, Colorado 80306
(303) 447-0492

The Network, Inc.
290 South Main Street
Andover, Massachusetts 01810
(617) 470-1080

U. S. Department of Education
Arts and Humanities Division
400 Maryland Avenue, SW
Room 3728
Washington, D.C. 20202
(202) 472-7793

APPENDIX B

Materials and Resources

ART RESOURCES

Some resources and materials that might enhance your art lessons.

Paper

Manila
Newsprint
Colored Construction
Finger Paint
Oak Tag
Matt Board
Block Print
Newsprint
Cardboard:
- Corrugated;
- Plain

Cellophane
Corrugated Roll
Butcher Paper
Paper Towels
Chalk Boxes, for:
- Birdhouses;
- Containers;
- Constructions

Cheese Boxes, for:
- Miniature furniture;
- Toys;
- Looms;
- Library Card Holders;
- Storage of Rulers;
- Paint Tubes;
- Mobiles

Cigar Boxes, for:
- Looms;
- Letter Containers;
- Toys;
- Sculpture;
- Construction

Paint and Colors

Printing Inks, water soluble
Water Color Wash
Crayons, Wax:
- Large;
- Small;
- Kindergarten

Chalk
Pencils
Erasers:
- Soft;
- Rubber;
- Kneader

Felt Tip Pens:
- Permanent;
- Water Color

Tempera
Finger Paint
Water Color
Palette Knife
Cotton Swabs
Sandpaper
Steelwool

DANCE/MOVEMENT RESOURCES

Dance and movement activities can happen in big spaces and small spaces, on the floor around desks, in the hallway or in the gym. The main resource is each student's body.

Equipment

- Record Player, with Pause Control
- Tape Recorder, Reel to Reel or Cassette
- Movie Projector and Screen
- Slide Projector
- Black Light
- Mats
- Musical Instruments
- Video Tape Equipment
- Polaroid Camera
- Climbing, Rolling, Sliding Apparatus
- Cloth of Different Weights, Colors and Textures
- Tissue Paper
- Scarves

Music Instruments

- Hand Drums
- Claves
- Sleigh Bells
- Triangle
- Maracas
- Rhythm Sticks
- Quiro
- Sandblocks
- Finger Cymbals
- Tambourine
- Resonator Bells
- Autoharps
- Guitars
- Xylophone

MUSIC RESOURCES

Some resources and materials which might enhance your music lessons.

Instruments

- Chamois Skin, used and Scraps, for:
  - Drum Heads
- Round Oatmeal Boxes, For:
  - Drum Bases
- Tuneable Hand Drum
- Chino Dance Drum
- Steel Drum
- Drum Mallets with Lambswood Heads
- Felt Mallets
- Tomba Drum
- Sleigh Bells
- Rattles
- Finger Cymbals
- Kazoo
- Wrist Bells
- Wind Chimes
- Auto Harp
- Washboard
- Claves
- Rhythm Sticks
- Cowbell, Indian Bells
- Triangles
- Tambourines
- Cymbals
- Castanets

DRAMA RESOURCES

Materials from your art, music and movement lessons are great resources for starting drama activities. Wall murals may be the background scenery for a special scene from history.

Free and Inexpensive

Cardboard Boxes, for:
- Stage Sets

Crepe Paper, for:
- Costumes

Carpet Cylinders, for:
- Stage Sets

Old Material, for:
- Costumes

Old Clothes, Shoes, Hats

Miscellaneous

Feathers
Magic Wand
Rugs
Play Telephone
Day-Glo Paint
Stage Make-up
Record Player

Scenery

Shadow Screen
Plain Screen
Elevations, a Large Block or Platform
Lights, Simple, Free Standing
Fabric, for Background
Bulletin Board
Butcher Paper
Corrugated Cardboard
Tempera Paints
Sheets

APPENDIX C

Adaptive Techniques

ADAPTIVE TECHNIQUES: VISUAL ARTS

The following adaptive techniques*/ are provided to assist you in adapting the visual arts activities in this guide to the special needs of your students.

Suggestions

Scissor Manipulation

1. Use double-ring (4-holed) scissors -- teacher, "buddy", or aide can assist.

2. Hold and turn paper for student.

3. Thick, dark black or bright red lines are easier for student to identify and cut.

4. By firmly holding the student's wrist with teacher's thumb placed on the student's entire palm below the thumb, the student's hand is unable to "flop" and remains straight, which keeps the scissors straight.

5. For students who do not understand the process of cutting, push hand open pull closed.

6. For hands with little or no muscle control, give hand exercises. Squeezing a soft rubber ball will help develop muscle control.

7. For students with crippled, paralyzed or prosthesis-equipped hands, who are unable to manipulate scissors, some may continue to use double-ring scissors; others can learn to cut with exacto knives.

*/ Insights: Art in Special Education, Arts Educators of New Jersey, Milburn, New Jersey, 1976.

Pasting

1. Some students do not know to put paste on their finger and frequently put paste all over their hands. Cut a small hole at the toe of a sock, place the sock over the child's hand and have the child put forefinger through this hole. Child is permitted to place paste on this one finger. Through repeated use of the sock, the child learns that paste only goes on this one finger. When skill is learned, remove sock as a reward for a learned behavior.

2. To learn where to apply the paste, draw a fat line around the outside perimeter of the shape and a large mark in the middle. This will identify specific pasting areas. Eventually the child learns and the lines can be excluded.

3. Visually impaired students are sometimes unable to identify pasting areas. Apply white glue around the perimeter and in the middle. When it hardens, student can feel where the paste areas are and can apply paste to the raised surface.

Painting

1. Initially, when introducing painting experiences to students, limiting the palette to one to three colors is sufficient. A more extensive color choice confuses some students. As painting experiences and skills increase, slowly add the full palette. The additional stimuli will be easier for them to accomodate. It is also suggested, that students just learning to paint be given one brush for each color.

2. When learning to paint, some students do not always understand the progression of painting routines or brush manipulation. Dipping brush into paint, applying brush to paper, and manipulating brush back and forth to cover the paper with paint may have to be repeated several times in that progression before learning occurs. Some students may need assistance in holding and manipulating the brush.

3. To keep tempera paints from dripping, thick paint of a creamy consistency is preferred. Powdered tempera paints can be thickened with soap powder, extender, or liquid starch and water. For blind students,

tempera paint thickened with soap powder hardens and leaves a raised textured surface which can be felt by the student when dry. Older blind students, working with oils or acrylics applied with a palette knife, would achieve the same "touch" experience when paints dry.

Paint Applicator

1. Long handled brushes are easier to handle.

2. For students with "grip-control" problems, cover handles of brushes, drawing media and tools with cotton batting wrapped with masking tape to ensure a good grip.

3. Paint brushes, palette knives, sponges attached to "clip" clothes pins, tongue depressors, Q-tips, and roll-on deodorant bottles can be used as paint applicators. If necessary, paint can be put into plastic containers that have pouring spouts.

General

1. Some students, due to stress placed upon self-care and cleanliness, shy away from messy projects. Start with non-messy activities and lead into "messy" ones gradually.

2. For some students, the teacher may need to physically guide the student's hand movements until a working rhythm is established; then release hand.

3. When teaching a skill, concentrate on the skill and do not worry about a finished product.

4. Group work --- sharing ideas, materials,and acheiving common goals on one combined project --- is good for developing positive interpersonal relations and socialization skills.

APPENDIX D

Warm-up Activities

WARM-UPS

Some activities serve as warm-ups to get your body and mind (and the student's as well) into the stage of readiness for arts activities.

Music

Gather together eight or ten bottles of different sizes and shapes. Fill each bottle with different amounts of water. Arrange them randomly and gently tap each one. Try to get a consensus from the students as to which bottles make the highest sounds and which make the lowest. Instruct the students to imitate each sound as best they can. Now have them go around the room and tap various objects with a pencil. Which objects have a clear ring and which thud? Why? Can you and the students arrange the sounds in an orderly fashion from low to high? Or vice versa? An extension of this "warming-up to sounds in our environment" exercise might be an attempt to duplicate the pentatonic scale.

Dance/Movement

This is a basic relaxation exercise. Bring an ice cube or a popsicle to class. Or take advantage of a snowfall and bring a snowball into the room. Instruct the students to "observe how it melts". Tell the students that you are going to ask them to imitate the process. It will be most effective if you instruct the students to "make themselves as frozen as possible, freeze your hands, feet, jaws, back, buttocks until you are as stiff as you can be. Imagine now that you have been placed in the warm sun. Slowly, slowly, slowly you begin to soften, very slowly you soften and begin to melt. Slowly you begin to ooze down toward the floor. Slowly you begin to flatten out until you are soft, watery and flat as you can be. So flat and still that there is no movement at all."

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This is a great control exercise. Have students get into a circle. This can be done standing or in wheelchairs. "Bend over from the waist. Let the feeling come up through your body and slowly raise your body and head. When you are upright, release the feeling through your voice. Very softly say 'ooooooohhhhhh' and in the loudest possible voice 'yeeeaaahhh' raising arms over the head. Let your voice increase in volume in one continuous sound. As the volume

increases, your body gets bigger and bigger and lets everything go on the final note. Then do it backwards 'yeeeaaahhh', with your body returning to the original position." Repeat this-it won't work the first time!

Art

This is an experience in art: A happening. Tape a large piece of watercolor paper on all four sides onto a flat working surface. Brush it with water, using a sponge. Drop concentrated ink from a small dropper onto the wet surface and watch it grow. Two students can collaborate. Colors can be combined.

Drama

An excellent warm-up activity for drama is called "freeze". It is challenging, it fosters control and self-discipline, the students never tire of it and it will prove extremely useful throughout the year when used as a signal for focus and attention.

Find or create a space large enough so that the students may freely move about. Instruct them to find "their own space"--that is, a place where, no matter how far they stretch in any direction, they will not intrude upon another's space. Each, working within his own space, is to try to stretch in as many different ways as possible while listening to the beat of various rhythms on the drum. When you feel certain that they understand this, instruct them to move about the room, keeping their own space. Vary the rhythms from rapid to very, very S-L-O-W (the students love moving in slow motion. No matter how slowly they move, challenge them to move each part of their body more slowly). Keep reminding them (if necessary) to maintain their "own space".

Randomly call "freeze". Encourage the students to stop the action completely. Some will have one arm raised; others will be leaning forward, etc. When you are certain this exercise is mastered, instruct them to imagine what else this "statue" might be doing. Who might this be a statue of? A marathon racer about to leap a hurdle? Edison replacing an overhead light? A queen parading around in an ermine cape? A little child leaning over to tie a shoe lace?

Repeat this exercise regularly. The students do not tire of it. On the contrary, they grow more and more expert. As you progress into dramatic improvisations, this exercise will prove very worthwhile in developing characterization.